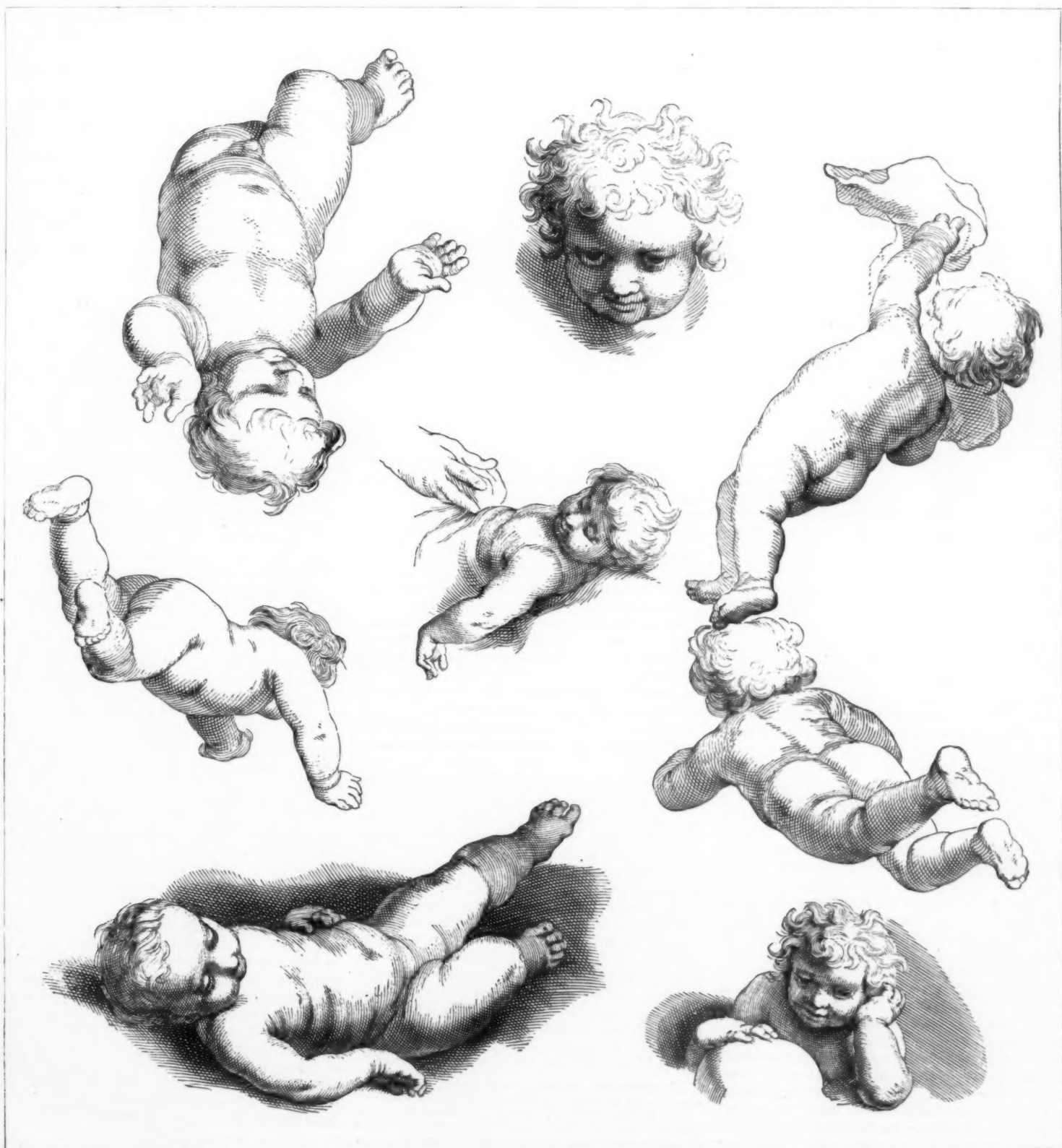


THE ART AMATEUR MONTHLY JOURNAL  
DEVOTED TO THE CULTIVATION OF ART IN THE HOUSEHOLD

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STUDIES OF CUPIDS AND INFANTS FROM PAINTINGS BY THE OLD MASTERS.

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## My Note Book.

*Leonato.*—Are these things spoken, or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



THE reopening of the galleries of the American Art Association is noteworthy, not because of the "Special Fall Exhibitions," but because of the galleries themselves, which, during the summer months, have been added to now within the building running from Twenty-third Street and Madison Square through to Twenty-second, these are—excepting some of the public art institutions, perhaps—the most desirable picture galleries in the country. There is something so admirable in the enterprise of Messrs. Sutton, Kirby & Co. in giving the public this much-desired boon that, for one, I am willing to forgive them for the rather poor exhibition with which they celebrate their re-opening. Out of more than four hundred numbers in the catalogue there is hardly a score worthy of special attention. Four of the rooms are hung with oil paintings, and the fifth—the excellently lighted and tastefully decorated Moresque room on the top floor—is given up to water-colors. Money prizes to the value of \$1000 are to be awarded by popular vote for the best four aquarelles, and a ballot in blank is given to each visitor to fill in and deposit in a box. It is not easy to pick out even four of the drawings as really deserving of this honor. If it were necessary to record one's judgment in the matter, however, my first choice would be for A. T. Van Laer's "Dutch Meadows," masterly in its broad, facile handling, and Rhoda Holmes Nicholls should have the next vote for "On the Canal," which, sex to the contrary notwithstanding, is hardly less virile in execution. The two remaining votes might go to F. Childe Hassam for his sunny "Springtime in the City," and to Charles A. Platt for his very truthful "Dutch Canal." Kate H. Greatorex has a large figure study called "Thistledown," not first rate in drawing, and sloppy rather than broad in treatment. "A Reef," by F. K. M. Rehn, shows capital wave motion, but there is not enough contrast of texture in the rocks to give the water its proper value. The picturesque old war-ship "La Gloire," by Ross Turner, is suggestive by reason of the artist's name, and the next number in the catalogue, "Black Mountain, Lake George," by M. Seymour Bloodgood, suggests the great Turner by the method of its treatment.

MOST notable among the oil-paintings are Alexander Harrison's delightful Salon picture, "La Vague"—with such waves of opals and translucent turquoise as he alone seems to know how to paint—and Frank M. Boggs's admirable gray-toned "Incoming Tide," with its imposing red-stacked, broad-beamed steamer, in bold foreshortening, cutting through the horizon line. Other more or less striking pictures in the same room are "The Market-place, Yvetot," and "Low Tide—Evening," by Stephen Parrish; Roger Donoho's "Femme Sous Bois," Carl Guthertz's "Dakota," and Arthur Hoerber's "Le Pain Quotidien," which were all at the Paris Salon this year; J. H. Caliga's robust portrait of Thomas Allen, and F. A. Bridgman's "A Chance Acquaintance," an Oriental café interior, good in color and well arranged in the lighting. Most of the best of the Salon paintings by Americans are on exhibition in Philadelphia. Among the canvases on the next floor may be mentioned T. W. Alexander's decorative portrait of a lady, swimming in an atmosphere of pale greens with glints of shimmering gold; Jan Chelminski's "Reconnaissance in the Time of Frederick the Great;" Chas. Melville Dewey's "Autumn;" Geo. H. Smillie's "Study of Summer Meadows;" Chas. Warren Eaton's "Close of a December Day;" Chas. Harry Eaton's "Mid-day in Oakland;" Robert C. Minor's "Moonlight after Rain;" Geo. Inness's "Evening;" Arthur Quartley's "Departing Fishing Boats;" F. Leo Hunter's "October Morning, Long Island Sound"—suggestive of Quartley; and Percy Moran's "Gossips." Frederick W. Kost, with his "Strayed Calf," shows how conscientiously he is still striving for the difficult twilight effect in which he made a creditable essay last spring. J. Rollins Tilton reappears, after the lapse of some years, with a characteristically minute and topographic view of "St. Mark's Square (Venice) from a Tower," the dryness of color of which is cruelly accen-

tuated by the luscious "Golden Horn" by the late Sanford R. Gifford, which hangs near by. "Vermilion Tower, Alhambra," by Mr. Tilton, hangs in the adjoining room.

THERE are only four pieces of sculpture in the exhibition. Launt Thompson, Jr., has an excellent portrait bust of Professor S. F. B. Morse and a head, "Christus." F. Edwin Elwell has two works in bronze, either of which would indicate his future to be with the best of American sculptors. The statue "Aqua Viva," a nude Pompeian water-boy, is firmly posed and vigorously modelled, and the bas-relief plaque, "Saint Vierge," is no less admirable in another direction, being full of feeling and executed with delicacy without sacrifice of power.

THERE is good reason for the belief that the ignorant policy of Congress in heavily taxing imported works of art will, before long, provoke such retaliatory legislation abroad as will bring the matter to a climax. Since the increase of the tariff here, Italy has put a duty of thirteen per cent on works of art leaving that country, and there is a well-founded rumor that it will be raised to fifty per cent. A brutal argument of this character is about the only one which will make any impression on the dense cranium of the average Western Congressman, to whom we are indebted for a tariff which classifies pictures with pig iron.

THE Metropolitan Museum reopens without the Watts pictures, and one cannot but regret that permission was not asked to photograph, at least the portraits, before that interesting collection left us for good. If the trustees will arrange in future to photograph the most notable pictures lent them for exhibition they may get together in time an invaluable pictorial record. These copies might conveniently be arranged on folding screens, such as are used to display the Maclise and other drawings at the South Kensington Museum.

ONE reads with satisfaction that "a gentleman whose name is withheld has given to the Metropolitan Museum \$10,000 for a collection of casts from the antique." But then comes the depressing postscript that there will be no place to exhibit them until the proposed new wing is added to the building. The discredited Cesnola collection occupies all the available room. Ye gods, will no merciful convulsion of nature, such as engulfed for centuries these Cypriote horrors, come to our rescue!

NEXT to the Avery Oriental porcelains, the most unique collection at the Metropolitan Museum now is that of the paintings, bronzes, miniatures and prints relating to Washington, Franklin and Lafayette, presented by the late W. H. Huntington, which has recently been enriched by the legacy of that most respected amateur. Mr. Huntington bequeathed to Mr. John Bigelow six hundred and sixty books and pamphlets relating to Franklin, and the latter has generously presented them to the Museum, and also convenient cases to hold them.

MR. MORRIS K. JESSUP, President of the Museum of Natural History, and Messrs. Oliver Harriman, D. O. Mills, Jackson Stuart and Heber R. Bishop, his associates, went before the City Board of Estimate recently and asked to be heard on the question of withholding the regular appropriation of \$15,000 each from the Museum of Natural History and the Metropolitan Museum of Art. Mayor Grace, in explanation, told them that "it is deemed important by many that the museums should be opened on Sundays;" but the action of the Board was not final, and that the final declaration would not be made until December 30th. The question in the mean while will probably receive a good deal of attention. As an indication of the sentiment of some of the prominent men in the community on the subject, the following protest, that was drawn up during the Bartholdi Pedestal Fund Loan Exhibition, will be read with interest:

The undersigned earnestly protest against the proposed opening of the Bartholdi Pedestal Fund Exhibition on Sunday:  
 Roswell Smith, Morris K. Jessup, W. H. Arnoux, John Hall, Cornelius Vanderbilt, John Elliott, John E. Parsons, Gustav Schwab, James M. Brown, George W. Lane, J. D. Vermilye, John Crosby Brown, William Dowd, Charles D. Dickey, Joshua M. Van Cott, J. Hooker Hamersley, George De Forest Lord, John William Hamersley, Frederick Sturges, E. L. Fancher, Arthur Brooks, Woodbury G. Langdon, John T. McCook, Hooper C. Van Vorst, Marvin R. Vincent, Charles Tracy, Charles Lanin, Algernon S. Sullivan, John A. Stewart, W. P. Brown, W. H. H. Moore, John E. Johnson, Theodore Gilman, William E. Dodge, I. Paton, John

T. McCook, A. P. Man, F. S. Winston, John Jay, D. B. St. John Roosa, Henry A. Oakley, William M. Taylor, O. H. Tiffany, Gerard Beekman, John P. Newman, Henry G. Marquand, Mrs. Jonathan Sturges.

PERUSAL of the art criticisms of Thackeray in the volume of republished "Miscellaneous Essays, Sketches and Reviews" shows that the great novelist was incompetent as a judge of pictures as he was as an illustrator of his own writings. What can be said of a critic who finds the work by Etty as "luscious as Rubens, as rich almost as Titian," and, in another place, in all seriousness, asks: "Did Titian paint better, or Rubens as well?" He names two pictures of Eastlake which, he declares, heaven help us! "would merit to hang in a gallery where there were only Raphaels besides," while upon his friend Maclise he confers "a power of drawing such as never was possessed by any other [painter]—no, not by one, from Albert Dürer downward." Whatever the opinion may be as to the literary merits of the republished papers as a whole, the portion of them which presents Thackeray as an art critic settles his reputation on that score.

A RECENT visit to "The Mikado" at the Fifth Avenue Theatre, in company with a Japanese gentleman well known in New York, satisfied me that it is by no means safe to accept as accurate the local color of that amusing fancy of Gilbert and Sullivan. In fact, the mistakes in scenery, costumes and manners are innumerable. Ko-Ko's home, in the first act, shows neither the massive gate always seen with such surroundings, nor the inevitable "gain Kan," or entrance hall. The gaudy coloring not only is un-Japanese, but ruins the effect of the beautiful costumes of which it is made the background. Ko-Ko's garden in the second, with its architecture, is a queer jumble of things, as much Hindoo and Chinese as Japanese. The posts in the foreground, for instance, decorated with bells, are purely Chinese, and so with the pagodas in the distance, which are never seen in Japan. My companion found the costumes of the women nearer correct than those of the men, but he laughed at the use of the fans by way of hair-pins. Yum Yum delighted him both in costume and movement, which he found very similar to what he remembered in girls of rank in Japan. Pitti Sing and Peep Bo he also found very natural. He was amused at Ko-Ko coming on with a big sword in his left hand; for he said a Japanese never would do such a thing, although when the sword is not drawn it is carried in the left hand. He remarked, too, that when two swords are worn, the short one is always to the right of the long one, with the edge up instead of down, as Pish Tush wears his. The costume of Pooh Bah, it appears, is not that of a nobleman at all, but rather of an old retired wrestler. The Mikado's attire is fairly correct, but the plume on his head should not stick up; but that probably is wrong intentionally, for the sake of the comicality of the thing. The masked guards of the potentate are historically correct, but have long since been a thing of the past. The one genuine Japanese song in the opera is the chorus on the Mikado's entry. It is a well-known national march. I asked my companion why the Japanese rub their knees and breathe a long sigh on meeting, and he told me that it is a mark of courtesy; and the more anxious one is to show deference to the person he encounters—if, for instance, the latter is one of superior rank—the longer and deeper will be his inspiration, his aim being to avoid offending him by letting him come in contact with his breath. The Japanese truly are a most polite nation.

A NOTED English portrait-painter, being behind-hand in a commission recently, had a photograph of his sitter thrown up on the canvas, and he worked diligently over it with his pigments without the client ever suspecting what he had done. At the close of each sitting, the canvas was turned, as is the custom, with its face to the wall. An artist of reputation never allows the first stages of his work to be seen, and the observance in this case of what is a point of professional etiquette, saved the painter a good deal of trouble. This story comes to me first-hand, and on trustworthy authority, and I am assured that the practice is by no means uncommon.

THE most notable New York exhibition this winter will be of works by the French "impressionists." Arrangements are in progress between the American Art Association and M. Durand, the Paris dealer, by which about two hundred canvases will be procured completely representing that interesting school. MONTEZUMA.



## Dramatic Feuilleton.

*Hamlet.*—Good, my lord, will you see the players well bestowed?  
*Polonius.*—My lord, I will use them according to their desert.

*Hamlet.*

THE other day I met a veteran theatrical manager who said, "What do the people of New York want in the way of amusements? I have been in the business for nearly thirty years, and ought to know something about the taste of the public; but they baffle me now. I cannot make them out. The art of amusing people is a conundrum, and I feel like giving it up."

I did not say to this veteran manager that if anybody could discover what the people want he would make a hundred fortunes by simply giving it to them at a reasonable profit. I did not say it, because I always think of my wisest epigrams after the other man has gone away. But I do say it now, and you will find it equally true in politics, in business, in literature, as in amusements.

Remember, pray, that the New York public is not composed of a dozen different classes, each with a taste of its own, like the public of London and Paris. Here the same people go the rounds of all places of amusement, and you may find them laughing at Dixey one night, crying over Miss Anderson the next, trying to follow Salvini in the English translation, and roaring at the clever sarcasm of "The Mikado." They may appear to be fickle, but they are no more fickle than the bees, which buzz from flower to flower, but stop longest where they can get the most material for honey.

PERHAPS it is easier to ascertain what the public do not want. An American audience seldom hisses a play or a player; but it exercises the proud privilege of staying away from any performance that is not pleasing. It has thus indicated that it does not desire any more of the present company at Wallack's.

Once the first stock theatre of the country, Wallack's has steadily degenerated during recent years. I cannot say that this is the fault of the management, because the policy of the theatre has not been changed. Any one would declare that the public taste was decidedly English, and Wallack's has been conducted like an English theatre, with an English company and English plays. Yet the public have drifted away from it; there is no longer a distinctively Wallack audience, nor are the first nights such fashionable reunions as of yore. In this respect it is like the Academy of Music, which keeps to the old ways, and yet sees its habitués wandering off to the Metropolitan.

Although the exterior of Wallack's is unfinished, the interior is the handsomest and one of the most comfortable in the metropolis. But there has been no good luck about the house since Mr. Wallack moved up-town. Yet the success of other up-town theatres proves that he was right to move. This season he opened the campaign with the strongest stock company he could engage in a new melodrama from London, called "In His Power." The result was such a disastrous failure that, after one week, the theatre had to fall back upon the old comedies, which were formerly a reserve fund, but are now as dubious as the capital of the Grant & Ward firm.

The heroine of "In His Power" was a woman with a history. As a girl she had married an adventurer, who had another wife living. Discovering this, she left him, and was soon set free by the newspaper reports of his death. Then she fell in love with the hero of the play, and became his wife without revealing her former alliance. Upon this secret the dramatist undertook to build his melodrama.

Of course the adventurer was not dead. Of course he threatened to expose the heroine to her husband unless she complied with his wishes. All that he asked her to do was to drug her husband with chloral and obtain a copy of a military message which would give the Germans control of Paris. The heroine was weak enough to consent, and afterward was so foolish as to go to the adventurer's apartment to beg him to be silent as to her past. But the adventurer was equally foolish. He left his overcoat where the husband could not help finding it; the overcoat contained his address; the husband encountered the heroine in the adventurer's rooms, and an eternal separation naturally ensued.

On the stage eternal separations only last long enough to set the scene for the next act. The heroine returned home to surprise her husband mourning over her por-

trait. She explained all, and was forgiven. The adventurer was shot by the mob as a German spy.

This is the rubbish which Manager Wallack imagined would please the New York public, although it had failed at San Francisco and at Chicago. He argued that as it had run for over a hundred nights in London, therefore San Francisco and Chicago must be wrong, and that New York would stand the piece as long as London. Was he to blame for this mistake? The public knew better than Manager Wallack; for they would not even come to see "In His Power."

What is more astonishing is that they would not come to see the new leading lady, who has taken Rose Coghlan's place, and the new leading man, who is a candidate for the popularity of Montague and of Tearle. The instinct which kept them away is wonderful. Sophie Eyre, the new leading lady, overdressed and overacted her part. Kyrle Bellew, the new leading man, appeared almost deformed in his hussar uniform, and did not act at all. How the public found this out in advance is one of the mysteries of theatricals. No newspaper hinted doubts about Miss Eyre or Mr. Bellew. On the contrary, all the papers contained the usual preliminary puffery.

Manager Wallack promptly sent Miss Eyre into exile, and revived "The Rivals," with pretty Annie Robe as the languishing heroine. The Sir Anthony of John Gilbert and the Mrs. Malaprop of Madame Ponisi are unequalled, and recall the past glories of Wallack's; but the rest of the cast revealed the deficiencies of the company. Mr. Bellew, a failure in a melodrama which he had played for half a year in London, was so awkward as Captain Absolute that he became ridiculous. William Elton, a burlesque dancer from the London Gaiety, made Bob Acres a silly cockney, when his very name implies that he is a country squire. I can only hope that Wallack's will redeem itself with "Hoodman's Blind," from the London Princess, which is now underlined.

The leading lady of such a theatre is an important personage, and I shall not judge Miss Eyre by her first performance. As for Kyrle Bellew, he seems to me a character actor of intelligence, who is quite out of his line in heroic parts.

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EARLY in November the most of the theatres arranged their holiday programmes, a review of which must be reserved until the happy new year. Thus, the Madison Square produced "Saints and Sinners," by one of the authors of "The Silver King;" the Lyceum brought out "One of Our Girls," a new American comedy, by Bronson Howard; the Casino presented the latest German comic opera, called "Amorita."

But the sensation of the holidays will be the American opera, or opera in American, or opera sung by Americans, or opera given by Americans, at the Academy of Music, under the auspices of Mrs. Thurber and the prominent ladies and gentlemen who are associated with her in this enterprise.

The chapter upon the snakes of Ireland was very brief, because there are no snakes in Ireland, and so it might be supposed that Mrs. Thurber's project would fail because there are no American operas worth reviving and few American singers capable of taking parts in grand operas. But Mrs. Thurber recognizes the fact that America is a cosmopolitan country, and is contented to enlist Germans, Italians and French under the banner embroidered by her fair hands with more stars than stripes.

Never has any operatic enterprise in this country been so thoroughly organized and carefully prepared. A school for vocal training and a school for ballet dancing have been opened in connection with the opera by Americans. A series of popular concerts, conducted by Theodore Thomas, have led up to the operatic performances. The Academy has been redecorated and refurnished, not for Colonel Mapleson's short season, but for the permanent establishment of American opera. Those who began by ridiculing the scheme are amazed at the practical proportions which it has assumed. Laughter has been changed to admiration as it became evident that a lady was accomplishing wonders of detail in which men who thought themselves clever had frequently failed.

I do not venture to predict the financial result of Mrs. Thurber's novel and far-reaching plans; but artistically she has already succeeded in demonstrating that American opera can be organized in New York as liberally and as thoroughly as French opera in Paris. She has made a national opera one of the certainties of the future, no matter what may be its fate in the present. This is glory enough.

STEPHEN FISKE.

THE ART AMATEUR FOR 1886.

LIBERAL arrangements have been perfected by the publisher to make the magazine for the coming year more valuable than ever to those practically interested in art. The expediency of giving colored plates for the use of students has long been under consideration; but the difficulty of procuring suitable originals and of having them acceptably reproduced in this country has heretofore deterred us from carrying out our intentions in this regard. This difficulty, we are glad to say, is now overcome, and in the course of the twelve monthly issues, beginning with the present number, we have arranged to give at least half that number of colored plates of the first order, and this without any increase of cost to the public. Besides the admirable portrait study which accompanies the present issue, the following three plates are already printed, and will appear in due course—that by Mr. Mosler in the next number of the magazine:

An Old Breton Peasant Lighting his Pipe. By Henry Mosler.

Head of a Steer (front view). By James M. Hart.

A Young Calf (full-length view). By James M. Hart.

All four of these studies were painted in oils from the living models, and the proof of each oleograph has been submitted to the artist for his approval or correction before sending it to press. How well we have succeeded in meeting the views of the painters may be judged by the following letters:

STUDIO, 58 FIFTY-SEVENTH STREET, WEST, }  
 Nov. 3, 1885. }

MY DEAR MR. MARKS: It gives me sincere pleasure to assure you of my satisfaction with the reproduction you have made of my head. The result is better than I imagined could be produced in this country, and I extend to you my hearty congratulations.

Regarding its utility for study, I could scarcely select anything of my work that I would consider more clearly within the comprehension of the student as an example of simple workmanship.

Most truly yours,

J. CARROLL BECKWITH.

As the city reader is aware, Mr. Beckwith is one of the instructors at the Art Students' League, and is well qualified to judge of the suitability of a model for the use of an amateur. It will be seen from the following letter that we have been no less successful in satisfying Mr. Mosler; and as that artist was an accomplished lithographer before he became a painter, his opinion perhaps has an extra value:

768 BROADWAY, NEW YORK, }  
 Nov. 3, 1885. }

MY DEAR SIR: I have received the proof of the reproduction of my "Breton Peasant," and congratulate you most sincerely on the successful result. In my experience in chromo-lithography I have never been as well pleased as in this. You ask me whether the plate would be a suitable study or copy for the use of students? I should decidedly say yes. The technique in this reproduction is so well defined—really giving a fac-simile of the handling of the brush—that the student can see exactly how to proceed in painting from nature a character study of this kind.

Believe me sincerely yours,

HENRY MOSLER.

Without taking up the space to publish the opinion of Mr. Hart as to the reproduction of his two studies, we may say that his expression of approval is no less cordial than that of Messrs. Beckwith and Mosler.

In connection with the colored plates to be given in The Art Amateur during the coming year—which will include flower studies by the best artists—there will be published three series of practical lessons in oil painting—viz., Flower Painting (begun in the present number), Figure and Portrait Painting, and Cattle Painting. There will be, besides, the usual articles on practice in water and mineral colors and in such other decorative work as may be required from time to time. Special attention will be given to designs for Wood-carving, Hammered Metal Work, Ecclesiastical and Secular Embroidery; the department of Decoration and Furniture will be strengthened; more space will be given to answers to correspondents, whose interests have suffered at times by the pressure of advertisements, and in all respects the standing of The Art Amateur as a practical art magazine will be fully maintained.

In adding the department of Amateur Photography, begun in the present number, we congratulate our readers on securing for them the advice of so excellent an authority on the subject as Mr. George G. Rockwood, who, we believe, is the only practical photographer in this country who is also an editor.

# Gallery and Studio

## BOSTON OPINION OF ENGLISH ART.



THE English water-color exhibition and the lecturing upon it by Mr. Henry Blackburn have been going on in their mild and inoffensive but also entirely ineffective way. Mr. Blackburn writes to the press protesting against the defence that it is not representative, to offset the "told-you-so's" of those

who doubted in advance if the exhibition would turn back the tide that sets toward French schools and French taste in art. He declares that it is most comprehensively representative, and adds that the three hundred pictures are insured for \$110,000. Mr. W. J. Stillman also pronounces it genuinely representative, and avers that one can see in this collection more good art than is found in an average Royal Academy exhibition. All the same the English water-colors have failed of making any decided impression. That there are good, and even fine pictures, and many extremely interesting sketches by the greater men of contemporary English art, nobody denies. But there are so many "lots" that are mediocre, or positively poor, that the largest impression one gets and carries away is of an auction, and a travelling auction of studio gleanings at that. Next to nothing in the whole will be remembered after the exhibition is done. There is the Alma Tadema which is a worthy example of that master in all respects, and which carries conviction of the worthiness of his fame and his prices. There is also a landscape by Holman Hunt, perhaps twelve inches by eight, catalogued at \$12,000, which carries conviction that his fame and prices are arrant humbug; any student in the public art schools would be discredited by its crude colors, clumsy drawing and utter lack of either truth or charm. These two extremes can be remembered, but the great mass between, although embracing many excellent pieces of faithful work, creates but a confused and unclassified impression, discouraging save to the pious labor of the determined student, catalogue in hand.

The joke of it is that the honest Briton who is the "entrepreneur" of the exhibition can only account for the plentiful lack of appreciation encountered by his collection as due to the artistic ignorance and insensibility of the Boston public. He must have been, of course, somewhat prepared for this, but he seems to be absolutely at a loss to understand our failure to be educated into some proper understanding of art by this exhibition. If we were in total darkness before its arrival that was our misfortune, but not to become enlightened now by its ministrations, that clearly is our fault, and the good missionary must be well-nigh discouraged and ready to abandon this Bæotia of the New World to its fate. We must certainly be an insensate lot to be where we still are, notwithstanding all the lecturing we have had from the Cambridge apostles of Ruskin in the past, supplemented now by this exhibition and the simultaneous lecturing of Mr. Blackburn and Mr. Frederick Wedmore who is also here at this time and lecturing at Harvard. Is it not, perhaps, that art is rather a matter of doing than of talking? The amount of talk that is made by one of the critics who champions English art here about the pencil sketches of Burne-Jones, which are all that this master of English art has to represent him in this exhibition, illustrates the vast preponderance of talking over doing which is no doubt one of the causes of the distrust and dislike of the English prophets of art that prevail here. The learned exposition and æsthetic analysis lavished on these slight little drawings—illustration work for the "Æneid" and the "Iliad"—positively remind one of the amusing description Henry James gives in one of his stories of the æsthetic circle gathered in some Cambridge or Concord parlor around Flaxman's outlines, in the days before art had effected any lodgment in America, to listen to the explanation

from some philosopher of the deep poetic and moral significance in those thin pseudo-classic works. The amount of work performed—that is, good work—in these "Grosvenor Gallery" things bears no proportion to their pretensions.

But that is not the most serious charge against them. A true and lawful disliking of the school is that which is based on the fact that they are not "de leur temps." They consciously and deliberately turn their back on their own time and try to be of another time. The natural, popular dislike of such affectation—for scholarly and poetic though the aspiration be to reproduce the feelings of an elder time, it is still a suppression of one's natural self and surroundings—is prophetic of the estimate that will be put on such work by future generations. Such imitations of previous ages and schools of art and thought there have been over and over again in the history of art, and inevitably they have incurred the contempt that follows the spurious and the imitative. Imagine the critics and students of three hundred, yes, of one hundred years hence, puzzling over the revivals of early art in those of the present generation of English painters to whom Rossetti and Burne-Jones set the fashion. Is this genuine Florentine fourteenth century, or is it the fad which came into England after Tennyson's Arthurian idyl? will be asked; and the examples will be laughed over as the stilted pretentiousness of the French classicists with all their mastery, far superior to that these Englishmen ever attain, is now laughed at. True art will be true to its own time, a reflex of nature, not of other art, which had its own true time and reflected it faithfully.

GRETA.

## BOSTON ART NOTES.

SPEAKING last month of the noble, but not altogether successful essay at an American historical painting in Henry Sandham's battle of Lexington, I ventured the remark that the true historical painting of the United States would deal with the inventions, the material progress, or the politics and social movements of this country, rather than with the battles fought here, war being a mere episode and interruption in the New World, and not the main business of States as it has been in the Old World. This is substantially borne out in a forthcoming great painting which I have been privileged to see in its present unfinished state, and which I do not hesitate to pronounce a true American historical painting. This is the battle between the Monitor and the Merrimac in which an American engineer and inventor, not a naval engineer, but one employed only in the arts of peace, brought to bear an invention which in that action made an end of naval warfare as hitherto carried on. All the proud navies of Europe were, it will be remembered, "knocked end-ways" by the "cheese-box on a raft." Britannia's "wooden walls" had already gone down, but this converted her huge, iron-clad ships into so much old junk. Here, then, was one of those triumphs of mind and moral forces which the painters of this age must celebrate rather than the petty old physical combats of feudal Europe. The painter is W. F. Halsall who, for a dozen years or so, has been working modestly and diligently as a marine painter. It is about that length of time since he was painting signboards, and several of his pictures of Sound steamboats adorn the ticket-agencies along our principal business thoroughfare. He has learned to draw the sea and ships from actuality on fishing voyages and down the harbor—not in a city studio. His summer cottage is on one of the outermost rocks fringing Massachusetts Bay. Heretofore his work was notable chiefly for its accuracy, sometimes for a gentle, modest sentiment—hardly for strength. But strength bursts forth without reserve—the strength of a clear, cool reflection and high purpose—in this great canvas. In the first place, the facts of the historic conflict have been studied to the uttermost detail. Ericsson, after first repulsing the artist, finally had a complete set of plans and drawings of the Monitor—the originals had been burned up—made for his use. Confederate officers

rendered similar assistance as to the Merrimac. The scene was visited and carefully noted; the weather has been obtained from those present in the action, so the foundation is truth. Upon this the artist has built his great work, evidently under the spell of the spirit of the tremendous issues and forces represented by the iron monsters. They are not handsome or graceful objects—there is nothing of the picturesque as seen in Turner's old war ships, or Géricault's great sea-pieces. The very simplicity of the black, uncouth masses tells the story of the combat of might, endurance and pluck between these modern Titans. The moment is chosen when the Merrimac made her last desperate effort to "ram" the Monitor. Both are belching flame from the wide throats of their tremendous armament. The water, elsewhere smooth, is churning up from under the overhang of the iron "raft" as if she were manœuvring in haste to avoid the shock of her house-shaped antagonist bearing down upon her. The strenuousness of the mighty efforts of the strange unwieldy monsters to move with alacrity is caught, and as, of course, no human figure is to be seen, therein had to be concentrated the stress of the fight. The artist has plainly felt this necessity, has struggled to give the clumsy structures life and power, and has succeeded as only a true artist can. The smoke-cloud is angry and picturesque enough as it rolls back like overwhelming fate upon the doomed Merrimac, half covering its vicious, terrible shape. Under one corner of this rolling scroll of smoke lies in the distance, sunk in shoal and calm, the old navy whose day is done from this historic moment. It is a very notable picture.

The Boston circle of painters is again narrowed by the departure of two of its best representatives. Mr. Foxcroft Cole, the head of the landscape school of which we have been truly proud, goes for two years at least to Southern California for the benefit of the health of his family. Ross Turner, one of the most brilliant of our younger generation of painters, a master of water-color, goes to establish himself in New York, for a market, probably.

We are to have quite a crop of new public statues within a short time. Chief, and undoubtedly best among them, will be Olin Warner's portrait-statue of William Lloyd Garrison for Commonwealth Avenue. Miss Whitney's ideal statue of Lief, the Norse Viking who visited New England in the year 1000 A.D., is also nearly done, and will be another in the row upon Commonwealth Avenue. Cyrus Cobb's portrait colossus of Abbott Lawrence, the merchant prince of forty years ago, will be the next to take its stand among the civic art collection to which Wendell Phillips paid his compliments so characteristically. Dallin's equestrian statue of Paul Revere had the best site in Boston, in Copley Square, assigned for it by the Board of Aldermen last week, but the "horse and its rider" are still only in the young Utah sculptor's ambitious brain.

GRETA.

## PENNSYLVANIA ACADEMY EXHIBITION.

WHEN the Directors of the Pennsylvania Academy of the Fine Arts began their arrangements for the fifty-sixth annual exhibition, they wisely determined to make the occasion a memorable one by holding out an olive-branch to the painters and sculptors in the shape of an important concession. For many years—in fact, ever since the Academy had a beginning—there have been contentions between the gentlemen who rule the institution and those who contribute its attractions. These have had foundation both in reason and unreason, but the main grievances of the artists have been with regard to the conduct of the annual exhibition. Several years ago the Academy made an important concession by agreeing that the annual exhibitions should be distinctively artists' exhibitions; and now they have added an equally important one by confiding the duty of selecting and hanging to a committee of artists. It is too soon to say whether the treaty of peace will endure, but at present there is an atmosphere of serenity about the handsome building at Broad and Cherry streets which is



delightful in itself, and which encourages hopeful expectation for the future. One important practical result of the hearty co-operation between the Academy and the Philadelphia artists is that the exhibition is an unusually good one.

The catalogue contains 645 numbers, of which 383 represent oil-paintings, 218 water-colors and black-and-whites, and the rest sculptures. Of the latter, the most important are the Indians and brutes of Edward Kemeys. This artist is not unknown in Philadelphia, although I believe he has not before contributed to any of the exhibitions. One of his first important works, however—a group of Hudson Bay wolves—was bought some years ago by the Fairmount Park Art Association, and it occupies a prominent position in the park. Mr. Kemeys has since improved greatly, and there is a fine grasp of the vital essentials in his "Cougar and Young," his portrait of "Sitting Bull," his "Grizzly at Bay," his "Jaguar Killing a Peccary," and other studies of nature, which I greatly admire.

Among the monochromes are some clever etchings, although none which seem to call for particular mention in a necessarily brief review of the exhibition. Mr. Vedder's drawings for the Rubaiyat of Omar Khayyam are seen in Philadelphia for the first time, and attract much attention. Apart from them there is nothing among the black-and-white drawings which demands special notice, except James B. Sword's series of spirited representations of American sporting scenes, and some of Fred. B. Schell's illustrations of Tennyson.

Among the oil-paintings landscapes do not dominate, as is customary, although there are several admirable works of this class. W. T. Richards very fairly wins the Temple silver medal with his mid-ocean picture entitled "Old Ocean's Gray and Melancholy Waste," a thoroughly representative canvas, showing him at his best and at his worst. He has painted many a better sky, but has never represented the grand swell of the sea with greater fidelity. In landscapes, Hamilton Hamilton's "The Last of September" is painted with great simplicity, and is delightful for the purity and vivacity of its color and the breathableness of its atmosphere. Bruce Crane sends "The Waning Hour" and "Fishing Boats at Low Tide," both good examples of his style. Thomas B. Craig has four fair-sized canvases, of which the one entitled "Evening" is the most vigorous in composition and color. The "November" of Walter Gay is in that indecisive manner that some of the young men who get their education in Paris affect, but it is the work of an artist of great promise, and comes near being a charming picture. The more solidly painted "Les Fileuses," by the same hand, is a study of two old women, familiar to the readers of *The Art Amateur*, both by description and illustration. "The Haystack," by F. Childe Hassam, one of the most satisfactory landscapes of the exhibition, impresses one as the work of a man who looks for color in nature, and who is extremely desirous of rendering it. "The Sheep Pasture" and "Early Spring," by Bolton Jones; "Clouds" and "Over the Hills," by Jarvis McEntee; "Tints of a Vanished Past," by J. Francis Murphy; "Cliffs of Normandy," by James D. Smillie, and "Ocean Highlands, Canonicut," by James B. Sword are notable works which have already received attention in New York. So, too, with "In the Month of October," by E. H. Blashfield; "After the Bath" and "The Truant," by F. A. Bridgman; "The Feuilleton," by Leon Delachaux; "Ready to Pose," by Herman G. Herkomer; "The Harbor Bar is Moaning" and "I Know'd it was Ripe," by Thomas Hovenden; "The Wayside Gossips," by D. R. Knight; "Afternoon Tea," by W. H. Leffmorth; "Ulysses simulans la folie," by Henry Poore; "Gossip" and "Retrospection," by Walter Shirlaw, and "How it Happened," by M. Angelo Woolf. Whether or not Miss Cecilia Beaux's charming portrait group, "The Last Days of Infancy," has been seen in New York, I cannot say, but it is certainly worthy of mention.

The Prize Committee of the Academy and the Hanging Committee seem to have been of one opinion concerning the merits of Charles Sprague Pearce's "Peines de Cœur," for the one gave it the place of honor in the large gallery, and the other awarded it the Temple gold medal for the best figure picture. Your Paris correspondent has written so fully about this canvas in his notice of American work at the Salon that little remains to be said. Alexander Harrison's "Bord de Mer" has received less attention. The canvas is the largest the artist has attempted to fill, and, considering the apparent frivolity of the subject, there does seem, when you come

to think of it, a certain disparity between the size of the original and that of the canvas. A party of urchins are indulging in an ocean bath. A couple are denuding themselves in the shadow of a sand dune, one little fellow is scampering off for the beach, and in the distance others are seen paddling in the water. The shadow of the sand-hill to the right occupies about two thirds of the picture, and the artist has sacrificed something in the way of contrast of light and dark for the sake of illumination within the shadow. The experiment was a bold one, but it has been admirably successful, and one of the great merits of the work is the impression of light and air which it gives. It would scarcely be going too far, perhaps, to say that this picture is strictly a technical triumph; but what is it that all the time is bringing us back to a delight in the joy of living which the naked urchins before us certainly feel, and in the salt savor which comes to us over the sands from the waves? Something more than skilful technique, perhaps.

After the exhibition had opened there came to hand "The Quartette," by W. H. Dannat, which has been noticed at length in your columns. As I write the attempt is being made to find a place where this striking painting can be seen to advantage. W. I. C.

## TALKS WITH AMANDA.

## I.

SHE WANTS TO KNOW THE MEANING OF "CHIAIROSCURO."

"I WISH you'd tell me," said Amanda, "what you mean by such terms as 'breadth of handling,' 'treatment,' 'textures,' 'chiaroscuro,' and all the rest of it. I suppose it sounds dreadfully ignorant, but I'm completely at sea, when you're rattling off such technical lingo, and I wish you'd enlighten me."

I heaved a sigh and glanced at Amanda. She looked very much in earnest, and also very uncompromising.

"Defining art criticism, and the terms thereof, seems very much like describing a piece of music to some one who has not heard it. I was talking on this very subject with an artist friend the other day, and he laughingly recounted to me his experience with a class of pupils to whom he had endeavored to explain the meaning of certain terms which are applied to art. He is a bright fellow and not given to being hazy on any subject he tries to elucidate. But on drawing from the different members of his class their ideas of his meaning, he was amused, horrified, and chagrined at the result. Many had assimilated and applied his words in a strictly literal sense, others had not gone more than half way into the subject; and none had caught the whole spirit of what he had intended to convey. After this, it is not surprising if I shrink from bungling at the same task. But there are Ruskin and Hamerton. No one has talked more clearly than they!"

"Never mind Ruskin and Hamerton," said Amanda, "I've read them both, and I don't know anything about it yet. So just please go ahead."

Hamerton and Ruskin had both failed, and she expected me to fill the void. I groaned inwardly, but said, as cheerfully as the circumstances would allow, "Well, where shall we begin?"

"I think you'd better tell me about chiaroscuro. That's rather the most obscure to me."

"Naturally," I said, "because that's partly what it means. Here in the 'Unabridged,' you see it is defined the same as 'clare-obscure,' and this word is from the Latin 'clarus,' or French 'clair'—meaning clear—and the Latin 'obscurus,' or French 'obscur'—meaning obscure—which, being made into one word in Italian, is chiaro-oscuro, more frequently written with one 'o,' and means clear-obscure."

"Which is a great deal more obscure than it is clear to me!" Amanda looked rather apologetic, as she added, "I wouldn't have said that, if you hadn't started out with a pun, but I was determined to get even with you."

"Now, Webster says," I went on with an air of settling down to work, "it means 'light and shade in painting; the particular distribution of the lights and shades of a piece with respect to the ease of the eye, and the effect of the whole piece.'"

"Now, in regard to this clause, 'the ease of the eye,' the eye will naturally find rest in what it is accustomed to see in nature. In a bit of landscape, or any ordinary object, the distribution of light and shade will not distract

or annoy, because it is in accordance with perfect natural laws; the vision also working upon these same laws, is in harmony with what it encounters, therefore, we say, nature is adapted to the ease of the eye. From which we must believe that good chiaroscuro is, first of all, truthful; that is, it is conformable to the laws by which rays of light strike an object, and the angles at which shadows are cast. Again, there are the transparency or density of shadows, and the intensity and gradation of light to be considered, all of which can only be approximated, and never perfectly represented in paint.

"But the artist of understanding knows his limitations, and also, that if he preserves the relations of lights and darks in the very delicate scale which he finds himself compelled to use in order to approach the interpretation of nature, he will at least be truthful as far as Providence has endowed him with means, and will be enabled to delude the eye with a semblance of nature. Hence his results in light and shade will never be confusing or absolutely bad.

"But the great artist is something beside truthful. In chiaroscuro he looks to his effects, and always to the effect of the whole. A man whose ideas of chiaroscuro led him to striking and dramatic effects was Rembrandt. He did not, however, attempt these strong situations, to use a dramatic term, until he had first studied and done much simple, painstaking work direct from nature, with every-day quiet light and shade. It was when he knew perfectly well what to do with lights and shadows, that he began his characteristic compositions, with strong artificial lights, and broad, deep shadows. True, he was a genius, but he was also a student, and so thorough a student was he, that I do not think he was often wrong in his chiaroscuro. When he was, it was not in a small, mean, confusing way. His great, strong, splendid light, whencesoever it came, illumined the figures or objects which it was most important to see, and his shadows made insignificant things obscure, as a good dramatist will do with the minor characters in his play. The effect of the whole was striking, vivid, and strong.

"Correggio's chiaroscuro, while not so striking, was charming and poetical; or, if one may again make use of a dramatic illustration, it was more like the exquisite, harmonious light and shade of 'As You Like It,' compared with the strength and power of 'Macbeth.' It was something which the artist felt and thought upon so much that it became his conspicuous characteristic among his contemporaries, and impressed them with its beauty like an indefinable strain of sweet music.

"Said Leonardo da Vinci on the subject of chiaroscuro: 'Observe well among the lights, which and how many hold the first rank in point of brightness; and so among the shadows which are darker than others. Observe also in what manner they blend, compare the quantity and quality of one with the other, and observe to what part they are directed. Be careful also of your outlines or divisions of the members. . . . Lastly, take care that the shadows and lights be united or lost in each other, without any hard strokes or lines. As smoke loses itself in the air, so are your lights and shadows to pass from one to the other without any apparent separation.'"

"And so," said Amanda, "if I speak of the chiaro-oscuro of a picture, I just mean its light and shade, do I?"

"Now, Amanda, my dear, it's scarcely fair for you to expect me to fathom your mental processes, and know what you mean; but I think it is what I should mean, if I said anything about it."

Here Amanda opened a book, and flourished before my eyes some Kate Greenaway designs in outline.

"Where is your chiaroscuro in that?" she asked, with something like triumph.

"Those lines representing folds in the drapery and other slight indications of shade show that it is only there in a very rudimentary way. It does not pretend to anything else. For this reason, certain eminent critics have condemned all outline drawings as false, claiming that in nature we do not see lines, but masses of light and shade. Among those holding these views was the eminent German author of the 'Laocoon' who declared that Flaxman's designs were to the student of art little better than a delusion and a snare."

"You have been a very good boy," said Amanda, "and when the galleries open you shall take me with you and see if I don't understand what 'chiaroscuro' means; I shall just astonish you and your learned friends; see if I don't!"

And I believed her.

A. E. IVES.

## BURNES-JONES AS A DECORATOR.

"To my mind," says M. Chesneau—that able and most just French critic of English art—in his book on "The English School of Painting," "Mr. Burnes-Jones's work gains a singular importance from the fact that he is the only artist whose high gifts in designing, arranging, and coloring, are equal to his poetical conceptions." In the Western world this highly gifted painter is known only by reputation. No American collection has any example of his work. Indeed we have heard of but one picture of his that has been seen in the United States, and that is "The Dark Tower," which in 1874 was exhibited by the owner in New York, at the spring exhibition at the National Academy of Design.

Some of the artist's admirers, however, visiting London, have found their way to Pembroke Square, where in a little private house without business sign of any kind, they have unearthed Mr. Hollyer, that most artistic of English photographers; and, if they have come with the authority of Mr. Burnes-Jones, they have been allowed to buy photographs of his work. These photographs, artistically considered, are of themselves of no small value; for they are made by the beautiful platinotype process, which gives to each print the look of an India-ink wash-drawing. Done in this way is the noble decorative work "The Six Days of Creation," a series of narrow panels which we have seen lovingly framed as a frieze for an over-mantel.

But if, in this country, one is denied the privilege of seeing the paintings of the master, we are fortunate, at least, in having some admirable examples of his work as a decorative designer—and in the present brief notice it is only as such that he will be considered. In New York, he has a window in Grace Church—it is near the gallery, on the left hand as you enter—and he has also one in St. Peter's Church in Albany; but his most important work in America is a window in Trinity Church, Boston. The reader understands, of course, that the designs only are by Mr. Burnes-Jones. The painted glass is all executed under the direction of his friend, William Morris, the artist-poet. "David giving instructions to Solomon for building the Temple" is the subject of the window in Trinity Church. The centre shows the venerable figure of the warrior king, partly clad in armor. He is seated on a throne, holding in one hand the open plan of the building, and with the other he is admonishing his stripling son, who, in a cloak of many folds, is seen in profile, with uncovered head. The portions of the design shown herewith respectively represent the extreme left of the picture and part of the top of the right-hand corner; but, fragmentary as they are, they give a good idea of the artist's decorative treatment of the human figure. We could wish that the anachronisms of the design were fewer. In the conventional treatment of the drapery, a sufficient reason is not wanting; but the anachronisms in costumes and accessories it is less easy to forgive. The old masters naively clad their sacred personages in contemporaneous costumes. To be consistent, Mr. Burnes-Jones should array his David and Solomon in the apparel of today, which would not be more out of place than the mediæval armor and banners, and the Gothic throne, and other accessories, with which he has invested this scriptural story. But, as an English critic has well remarked, "in most of his works there are faults within the correction of any tyro, and in all of them beauties beyond the attainment of any master but himself."

It may be interesting to note that the fragments we give of the design of the window in Trinity Church were

photographed for The Art Amateur directly from the original gigantic cartoon which, carefully glazed, almost covers one side of the spacious hall in the artist's charming home in West Kensington, on the interior decoration of which, by the way, William Morris seems to have lavished his best efforts. Some studies were photographed\* for the magazine at the same time, from Mr. Burnes-Jones's sketch-books, to show how conscientious

unfinished study of a cluster of rose-buds is taken from another sketch-book. The leaves, it will be noticed, are barely indicated, and there is the slightest possible memorandum of the dentation; but before it will be utilized, each detail will be recorded with the characteristic minuteness of the school to which the artist must claim kinship. No floweret or blade of grass, no eyelash or finger-nail is too insignificant for faithful representation by the true pre-Raphaelite. Living almost in the heart of London, Mr. Burnes-Jones has a large garden where he grows the stately white lilies, and, indeed, almost every variety of flower or shrub he introduces into his paintings. In this garden, or in the spacious glass studio at the end of it, he passes much of his time. It is difficult to conceive of a more peaceful, elevated life than that led by this most poetical of artists, and most amiable of men. There is in his personality a peculiar fascination; his mobile, sensitive face, soft voice and gentle manner, make one feel at once the presence of a nature of unusual refinement. In his youth he was "intended for the Church." He was destined, however, to serve Art, the hand-maiden of Religion. To her have been consecrated the best fruits of an elevated imagination and a fervid devotion to Truth; but he would be a bold man who should venture to affirm that Religion, in its most exalted sense, has not profited by his ministration.

## HINTS ON DRAPERY.

THE consideration of drapery as an artistic resource should receive fuller attention than is given to it at our art schools. Instruction is almost confined to the study of the undraped figure from the cast and from life; and, consequently, while the student often emerges from the period of apprenticeship, fairly equipped for the most difficult branch of his profession, he is the veriest tyro in the less exacting, but also important matters of accessories and drapery. It is very trying, for instance, for a young portrait-painter who can present his subject with considerable success in coloring and feature, to be troubled in painting a fold of cloth, or a shimmer of silk. And this embarrassment is only the technical one of producing the texture of the stuff. The equally essential element in good portraiture—the disposition of the material upon the sitter in such a manner as to contribute to the æsthetic interest of the picture—is, as yet, scarcely known to the student. A portrait is often marred by the failure of the painter to avail himself of lines which would emphasize the impression, or add to the grace of the composition. The use of drapery affords an opportunity of producing an effective balance of light and shade, while the element of color and charm of texture which it lends to a canvas prove that, as a decorative agent, drapery is an important factor in a picture. The consummate skill with which some of the old painters rendered textile fabrics indicates plainly that they were not above mastering this as well as the other resources of their art.

There are draperies in art that have become historical. The breadth and vigor of garments by Tintoretto remain in the memory as distinctive characteristics of that robust painter's work, while the splendor of figured velvets and brocades, and the fascinating surfaces of silk and satin in the canvases of Paul Veronese show the æsthetic value set by great men upon drapery as graphic material.

The draperies of the earlier primitive painters were characterized by quaint angular folds and unrelenting outlines, suggestive of little manual skill. Their work, however, possessed a certain spiritual significance and intention despite great technical deficiencies. Botticelli,



STUDY OF DRAPERY. BY E. BURNES-JONES.

thoroughly he works from the draped model, and that, notwithstanding ignorant impressions to the contrary, the adjustment of folds and masses is always based on actual fact. The novice can find no better lesson—excepting the observation of the draped model for himself—than is afforded by some of these studies. The

\*The reproductions of these studies were all executed by the Typographic Etching Company of London. Mr. Burnes-Jones was much pleased with the proofs and asked for the address of the engravers.



whose partiality for movement and flutter in garments made his work at once original and personal, has his followers to-day, particularly in the English school. This class of painters, without the excuse of an inefficient science, are pleased to hint at spiritual mysteries through an assumed though not unpleasing primitiveness of method.

Mr. Burne-Jones is perhaps the most prominent representative of this school, and although in the hands of so able a painter this tendency becomes personal and full of interest, it is a method of interpretation rather to be enjoyed than copied. An artist of Burne-Jones's knowledge and experience, as well as artistic temperament, can impress by his individuality of treatment, but as much of the drapery he paints partakes of the sentiment of the subject he is at the moment illustrating, it is no safe guide to the student however much he may admire it. It is better at all times, while studying, to endeavor to be real before ideal. Breadth and simplicity are the qualities to be sought for in painting drapery. A natural and logical condition of fold and outline, with



STUDY OF DRAPERY. BY E. BURNE-JONES.



FLORAL STUDY. BY E. BURNE-JONES.

just sufficient suggestion of the form underneath to denote the thickness or lightness of the material covering it—neither more nor less—these are hints that in work-

ing may be followed to advantage. Some painters, for picturesque reasons, as they fancy, will break a garment into numerous and illogical folds, and hinting in every possible way at the figure beneath, destroy the dignity and belittle the impression of their work. A clinging material will cling naturally and without affectation. When such an effect is desirable, the figure may be draped so as to "half conceal and half reveal, the form within." This, nature will do logically; and for purposes of study nature is sufficient.

The few examples of drapery which accompany this article, are marked by a natural and simple method of treatment. The planes of light and shade indicate, without an over-insistence, the forms and contours beneath the flowing robes. Even rotundities of modelling are not neglected; but they are expressed with a reserve that plainly tells of an acquaintance with nature and her laws.

In connection with this idea, we would mention that the French painters lay much stress on the necessity of drapery obeying the natural laws of gravity and textile distinctions. So much so, indeed, that many have figures prepared in wax by sculptors of talent, which are draped with the greatest attention to consistency of fold and texture. These wax figures, which are about one third the size of life, are called "maquettes." They are placed in the effect of light and shade the artist wishes to reproduce, so that for decorative work or for anything in which undisturbed study of garments is desirable, these little figures are valuable aids.

For those who find difficulty in rendering the various textures of stuffs, a few practical suggestions may be of use. A dress, for instance, by its form and style of make, may be indicated in simple outline, but it can hardly be called drapery, for the outline does not suggest the texture. It may be satin, velvet or cloth—what is to determine this? It is the manner in which light and shade play upon its surface—not its form, for it may be a piece of stuff merely thrown over a balustrade. Not so much its drawing in outline, for many fabrics take similar folds though of widely different material. It is the character of its light and shade, irrespective of contour, that most strongly indicates its texture. Soft, broad lights, and rich shadows unmistakably characterize velvet; while the crumbly, broken, spotty effect of light and shade on plush, though very similar to velvet in drawing of fold and outline, make it, when properly rendered, indisputably plush. Satin, with its flat planes of light and dark, when undisturbed by folds, breaking suddenly into sharp, crisp effects of light and shade, when agitated by movement, or where folds occur, is

distinctively satin when these and other characteristics are observed and painted. A pell-mell of different materials thrown together, and painted so that the various fabrics might be readily identified by an unartistic observer, would be an excellent study for those who have difficulty in rendering the textile character of stuffs.

FRANK FOWLER.

IF you value a pencil-drawing do not fail to

fix it. Even the hardest pencil's mark will rub in time, and work done with the softer grades of graphite, if not protected from friction, is soon smudged and ruined.

#### FLOWER-PAINTING IN OILS.

##### I.—PRELIMINARY SUGGESTIONS.

THE first requisite for success in any of the graphic arts is correct drawing. This truth cannot be too often repeated in view of the wide-spread ignorance that still prevails on this subject. The pupil who wishes to paint before learning to draw is doubtless familiar to every teacher.

It is true that the absolute precision and accuracy needful for representing the human face and figure are not required in drawing flowers, but no pleasing or satisfactory results can be obtained if the latter are faulty in form and perspective. As a rule, the best draughtsman will make the best painter—the handling of the brush, mixing of colors—all the processes necessary to produce



STUDY OF DRAPERY. BY E. BURNE-JONES.

the desired effects will be learned with comparative ease when once the habit of correct drawing is acquired. It is of little moment whether the pencil or the brush is used—we cannot escape from form. If not practised before, drawing must be learned while painting, and this alone prevents rapid progress. Let the beginner, therefore, count no time lost that is devoted to the accurate delineation of natural objects. Patient drudgery is necessary to success in any pursuit; the rapidity of future improvement will amply reward our labor, to say nothing of the discipline of character thus obtained. The representation of flowers, or at least as much of the art as may be needed for decoration, is, however, the least difficult branch of painting, and the one most easily self-taught. A careful and loving observation of nature, aided by a correct eye and a painstaking hand, will, in a short time, produce pleasing





FRAGMENT OF A PAINTED WINDOW IN TRINITY CHURCH, BOSTON. BY E. BURNE-JONES.





FRAGMENT OF A PAINTED WINDOW IN TRINITY CHURCH, BOSTON. BY E. BURNE-JONES.



results. And the pleasure of the pursuit is as inexhaustible as the variety of subjects it offers. Even those who have not the feminine love of flowers will find their appreciation of them enhanced by the constant effort to portray them; their beautiful forms and colors, in harmonious combinations, become an unceasing delight to the artistic eye, while their adaptability to decorative effects of all kinds, lends a fascination to the study, often sufficient to keep back even the ambitious from the so-called higher walks of art.

Flowers always lose some crispness and freshness of effect when not painted direct from Nature, who refuses to wait for us, or duplicate her loveliest blossoms. The painting should be finished, if possible, in one sitting, and from the same natural model; and this, frequently, is no trifling task.

Where there has been little previous practice in drawing, the use of chromo-lithographs has some advantages for the beginner, but they must be chosen with great care, if only for the formation of correct taste. It is often difficult in winter, and in the country, to obtain natural flowers for models, and if the prints are good in color, graceful in design, and reasonably true to nature, copying them presents fewer difficulties to the learner, who gains thereby some familiarity with the implements and processes of painting—including the mixing of colors. We will assume, however, nature is to be our model, and give directions accordingly. But first, something must be said as to the materials required.

Passing by the necessary easel, drawing-board, and mahlstick—the latter is dispensed with by many artists, but in flower-painting a rest for the hand is often required—we come to the paint-box and its furniture: palette (a square one is the most convenient), oil-cup, palette-knife, mediums, paints and brushes. It should contain, besides, several sticks of charcoal, a piece of No. 1 sand-paper for sharpening the same, an HB pencil, a bit of chalk, and some old cotton rags. There will also be needed some raw cotton, some moderately fine wire, and a sprinkler. The latter is an india-rubber bulb with a perforated top to hold water. It can be bought of any florist. By keeping the flowers constantly wet with spray, their stems supported by wire—which may also be used to twine them into a graceful group—their form and freshness can—even in warm weather—be preserved for hours.

A generous supply of bristle brushes is recommended, as a different one is usually needed for each color—large ones for backgrounds and large flowers, down to the smallest sizes; the bristles should be rather long, and the brush flat, and not too thick or bushy. To these must be added at least half a dozen red sables. The first-mentioned are to be used in most cases, as conducing to breadth of effect and freedom of working, and because they take up more color; but the latter are necessary for drawing outlines—the stems, stamens, and delicate parts of the flower—besides being occasionally more convenient when painting on very smooth surfaces—such as glass or polished panels. They may range from Nos. 12 to 6. There are smaller sizes, if wanted, but these can be dispensed with if the larger ones come to a fine point,

and this they must do to be of any use. Therefore great care is required in their selection. The hairs should be even, not straggling, and rounded at the top, meeting in a point when wet.

It is best to avoid the use of mediums as far as possible, but sometimes the paints are stiff, or dry too quickly on the palette, and a few drops of poppy oil are needed. A bottle of turpentine is also generally useful, and there must be one of siccative de Courtray. The latter, when mixed with poppy oil, in the proportion of five drops of oil to one of siccative, is an excellent medium to hasten the drying of colors when necessary. Soehnée Frères' retouching varnish completes the list. This, when the paint is perfectly dry, is applied with a flat sable brush, to restore to the colors their original brilliancy.

Canvas gives the pleasantest surface for painting on, but it is rather expensive for beginners, and its place can be supplied by Academy-board, which comes in convenient sizes, and its stiffness prevents the need of stretching or mounting. It should be painted with some neutral tint—a yellowish gray, for example, or whatever color is desired for a background—a day or two before

reds. Crimson lake is not considered a safe color; but in what other pigment can its peculiar purplish quality be found?

Greens may, of course, be made of blue and yellow, but the zinober greens are all useful and convenient. The darkest shade is, however, so intense of its kind, that it must generally be modified with much burnt Sienna added to either Indian yellow or raw Sienna. Chrome yellow is omitted because it is said to turn black with time, but the cadmium of the above list well supplies its place. Some persons prefer Cremnitz to flake white, but either must be chosen with care, and be perfectly fresh—not stringy or stiff. L. D. MARCH.

## Art Hints and Notes.

THOSE who talk least boastfully of their work usually think most seriously about it.

TRY to discover the good qualities in another's work. The bad ones will speak for themselves.

A CAST of the Venus of Milo is a perpetual lecture on grace, and no studio should be without it.

THERE is no better material than modelling wax for building up a wall around a plate to be etched.

By looking at pictures you learn what can be done; by going to nature you teach yourself how to do it.

SIR JOSHUA REYNOLDS's lectures on painting are excellent reading for the student—a library in one volume.

YOU can make your own gold paint by crushing and mixing gold leaf in a solution of gum arabic and water. It will dry and be ready to use like cake gold.

A LITTLE ox-gall, say a lump the size of a pea, dissolved in water, will make water colors flow smoothly and without grease.

It is a wise precaution to treat the paper with a light wash of ox-gall and water to remove impurities from its surface.

WHEN you get tired of a picture set it aside. You will not benefit it by working at it. On taking it up again you will find your ideas freshened and your hand inspired to new exploits of skill.

ECCENTRICITY in framing pictures is as reprehensible as eccentricity in painting them. It should be your aim to attract attention to what is in your work, not to the way in which you painted and framed it.

It is a good practice to examine your work critically two or three days after you have finished it. You will discover in it many faults you overlooked, and probably many good points you did not notice before.

FOR tracing drawings upon plates for etching on any dark grounds, on which black lines will not show, rub the back of your tracing with red chalk, scraped upon



STUDIES OF DRAPERY.

(SEE PAGE 7.)

it is needed for use, so that it may be perfectly dry. The coating should be smooth, because a rough surface would offer too much resistance to the brush, and in painting a flower from nature it is important to work as rapidly as possible. First efforts must be studies of single flowers—not pictures.

We now come to a consideration of the colors needed for the work.

It has been said that "the shortest road to good color is a simple palette." The experienced artist insensibly acquires the habit of using only a few pigments. For flower-painting the following list contains all that are essential: Flake, or Cremnitz white, cadmium yellow, light and deep, Indian yellow, rose madder, or madder lake (the latter is a little darker), Chinese vermilion, permanent blue, the three zinober greens, carmine No. 2 (for crimson flowers), burnt Sienna, Indian red, raw umber, ivory black. To these it is well to add for occasional use: Lemon yellow, cobalt (in most cases permanent blue answers as well), cerulean blue, valuable in sky backgrounds and for greenish blues; crimson lake and scarlet, or French vermilion for painting vivid orange



it in powder. A fine, sharp red line will be the result. You can buy the chalk in lumps, and use a penknife for a scraper.

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Do not buy cheap tools if you can afford good ones, but work with the cheapest rather than not at all. Good tools help to make good work, but good work is possible with the poorest materials to those who know how to use them.

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THE power of perceiving color may be developed in no slight degree by sketching the sky and earth immediately after sunset. Colors are most distinct in nature when the sun is not far above or below the horizon, and they can then be best studied.

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ALL great art requires a central and commanding purpose dominating every other. One must have a fixed end in view to do any work above the ordinary. Rembrandt strove to solve the mysteries of shadow, and Turner of light, and they produced masterpieces.

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Do not use paper in positive tints, such as blue, yellow, or reddish browns. The contrast of white on them is too sharp, and they are so heavy that your pencil or crayon loses force on them. The more delicate and neutral combinations will lead to the best results.

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IN painting moon-lights in water-colors, I prefer to give my paper a wash of yellow ochre, sometimes even warming it with a little Indian red. This gives an airiness to the blues which are laid over it, and which, in themselves, have a tendency to heaviness and blackness when used on bare paper.

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NEVER commence a drawing without making sure that you are working on the right side of your paper. Hold the paper to the light and choose the side on which the water-mark shows in its true position. If there is no water-mark, bring it obliquely to the eye, and, by looking along its surface, see which side is free from defects.

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No artist should permit a picture of any importance to leave his hands without having a photograph made of it. Mark on the back of the print the date of the completion of the picture and any particulars concerning it worth noting, and you will in time possess a record of your work well worth the little trouble involved in the making of it. Learn how to make the photographs yourself.

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THE artist finds the study of animal life extremely difficult and full of annoyances. He can best lessen its drawbacks by making a thorough study of the general form and anatomy of his subjects from the cast in his studio. When he goes to nature he will be armed with a certain amount of knowledge, and his eye will be

trained to a certain experience with the objects he has to deal with, of which he will soon discover the value.

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IN working in transparent water colors, if you do not wish to touch in your high lights opaquely, you can avoid the care of washing around them by stopping them out with the yolk of an egg, just as you would apply the lights in body color. Any spot on which the egg is dried can be washed over and over without disturbing it. When the drawing is done, a rubber or a bit of bread will remove the yolk and leave the lights where they belong—or where you think they do.

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A BRUSH should not be thrown away until it is absolutely worn out. The best painting is done with well-worn brushes to which age has given a pliability and convenience of shape no new brush possesses. Even

wish to learn from it is a lesson in composition, in the arrangement of light and shade, and in the harmonies of color. You will have your hands full with this, without attempting an imitation of the painter's manner too.

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IN studying nature, observe and reproduce her as closely as you can; but in making pictures of her, simplify your subject and avoid all puny detail. There must be some salient point in every landscape the eye rests upon. When we look at Niagara the great waters subordinate the banks they flow between; when we view the grim escarpments of the high Rockies the plains they tower over become a blur in the face of their immensity. That which is of central and commanding interest, therefore, is what demands the closest representation in a picture in order to render its "vraisemblance" complete. It is the cataract we see, not the puny verdure on its banks;

it is the craggy peaks that enchain our eyes, not the prairie grasses that nestle at their feet. The moment we see the river-banks and the buffalo grass we cease to see the torrent or the mountains. To represent both with the same fidelity, then, is to utter a falsehood to the eye. Take that which is greatest. Key the subordinate detail up to it as a mass, and your work is done. More than this no man can do without violating the first principles of optics. The difference between a picture and a panorama is that one shows us nature as we see it within the scope of one optical focus, the other as we see it with a succession of focal points; and the picture will always be superior to the panorama, because it appeals more directly to the natural instinct of the eye to concentrate itself upon what interests it and let the subsidiary facts go.

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SMALL sketches in oil on canvas are more convenient mounted on panels than on stretchers. Select well-seasoned wood of the proper size, coat it solidly with white lead mixed with a little

Venice turpentine, and press the picture down on it. When the lead sets the canvas will be virtually part of the panel, and only accident can injure it. There is a prejudice against the use of panels for painting on just now, and it is by no means unjustified. If the wood be properly seasoned it will neither warp nor split; but so many panels of inferior quality are sold that only an expert can be even measurably safe. For the purposes of mounting, however, the panel is far better than canvas, if the picture be less than twelve inches square.

ARTIST.

THE dealers say that there is a growing demand for statuary in marble, bronze and terra-cotta. It is pleasing to learn that the old prejudice against the plastic art as a feature of household ornament is dying out. Statuary should be as much a part of the embellishment of a handsome room as pictures are.



STUDIES OF DRAPERY.

(SEE PAGE 7.)

when brushes are made to order, as they are for many painters, they do not work as easily or as well at first as old ones. An old palette-knife also is a valuable tool. When worn too thin to do any scraping, it is ready to paint with, and, in skilled hands, will do as much service as a brush.

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BEFORE you begin to copy a picture, make a little sketch of its light and shade in masses. This will, in a way, give you a keynote to its arrangement. When you draw it on the canvas, first get the principal lines, which your analysis of the masses will suggest to you quite readily. Then advance to the secondary masses, and finally note down the minor details. In copying anything you should be careful to secure a correct and minute outline, so that you will not need to grope your way along when you begin to apply the color. Do not try to copy the handling of the original. What you should

## Amateur Photography.

### INTRODUCTORY.

IN assuming charge of the Photographic Department of The Art Amateur it is my purpose to discuss practical questions only, and so present the principles and formulæ of the art that the professional layman or amateur, will, I trust, find these columns of value in the prosecution of his business or pastime.

GEO. G. ROCKWOOD.

### POSING.

To formulate or explain the art or methods used in posing the human figure is no easy task. Circumstance, place and subject are ever-varying and need ever-varying consideration. Since subjects are thus versatile in their presentation, we cannot consider *rules*, but should discuss *principles*. Rules are arbitrary, and if applied to Art are met by innumerable exceptions, while principles, if understood, are always flexible and certain guides to successful results. So, in speaking of methods in portraiture, one can only make suggestions which are covered in the phrase "principles."

In the application of photography to portraiture we exercise very much the same methods in lighting as would give good results in preparing sculpture for photography, every effort being made to present the most graceful forms and lines, and to avoid that which is commonplace or ungraceful. Form, expression, and characteristics should be considered. It is my own habit to diagnose as carefully the temperament of each sitter as his personal comeliness. To place the quiet, phlegmatic temperament in startling, dramatic action, is as discordant as to pose the nervous, active, sanguine subject in a library reading a book! It is therefore the province of the photographer to present the strongest characteristics of his subject, avoiding caricature and seeking the most favorable aspect. However plain a person may be, every face has its more or less favorable aspect, and from some view and in some light is comely.

All things in the way of accessories or backgrounds should be subordinated to the *subject* of the picture. If, then, we are making a portrait, nothing in the way of dress, background or furniture should be of sufficient prominence to divide the interest with the sitter. It is sometimes difficult to manage these subordinate portions of the picture artistically, as the camera copies everything before it with equal distinctness if on the same plane—so it is manifestly the aim of the photographer, or "artist" if he be one, to so place and light, or subdue the lights, on the accessories as to make all subordinate to the principal effect in the picture. Dress has much to do with this. If one is robed in a garment full of strong, geometrical figures, the result may be a good picture of the dress with female accessory. Or, in other words, the minor part of the picture becomes more prominent than the subject.

As a rule, the light should fall at an angle of about forty-five degrees upon the subject and from as near a northern sky as is possible. If the source of light is distant, or the skylight is high, it is often necessary to use a reflector to throw a little light into the shadows, which may otherwise be too opaque, and thus render them more transparent. This should be done with great moderation and only when absolutely necessary. Better get transparency of shadow by "timing out" than by reflectors. Many otherwise excellent pictures are spoiled in this way. The work of one of our most famous photographers is distinctive from the almost audacious use of direct light and disuse of the reflector. Posing and lighting so supplement each other that I treat them together. Pose means in a degree *balance*. So, as we place our sitter under the light, the first effort would seemingly be to so pose or balance the head as to remove all fear of the head tumbling off—or, as another puts it, rolling out of the picture! Then so adjust the camera as regards both light and distance from the subject as to preserve the *perspective* of the head. Such an element exists in portraiture as well as in architecture, and a distortion of perspective in the human figure is almost as disastrous, although not as apparent, as in inanimate nature. A well-considered judgment should be exercised in selecting the height of the camera. As a general guide the camera may be placed in the same relation to the head as is occu-

pied by a painter or artist when painting a portrait—usually on a perfect level with, or slightly below the subject. If the neck is short, this habit adds a little height to the sitter and avoids the appearance of the head sinking into the body, as is so often the case in photographs. The custom with most photographers is to place the camera too high, and with this disastrous effect. Of course, if the neck is abnormally long lowering the camera would emphasize the peculiarity, and such a happy medium should be selected as would avoid this error.

The size of the head in the picture is at times an important question. In the high foreheads, long, thin faces, large heads, and often small bodies, of a certain type of American women, the large head is peculiarly disastrous; and yet, it is almost invariably asked for by this class of sitters! Probably the hope is that they may appear larger. The result is usually a masculine effect. Only the round, full face can bear the least exaggeration in size; hence young children can often be photographed with very large heads, and to their advantage.

Now, while truth should be sought in portraiture, lights can be so managed as to temper justice with mercy; for the thin can be made plump, and the stout person free from grossness. To secure the first, an arrangement of light which might be called a broad Rembrandt effect is the most favorable, viz., arrange the light so as to fall on the short side of the face, with the broad side in half tint, or shade (not shadow), and let the light come from as low a point as will retain the modelling or delicate forms. On the other hand our plump friend can be placed in the usual portrait light with strong shadows, and thus the full moon be reduced to the more comely oval.

Hence we may say that *all* form is defined by means of light and shade; without contrast all objects would appear flat. There is no other means of distinguishing form in nature or portraiture than by light and shade; a light object is contrasted by a dark, and a dark by a light one.

It is said that "Fools step in where angels fear to tread!" So, often, persons volunteer to accompany friends to the photographer with the design of posing them, evidently thinking that nothing could be easier or simpler than to pose a head, and that there was very little to learn or be taught on the subject; but if, as Mr. Robinson says, we are to judge by the majority of specimens we see, the art of setting a head properly on its shoulders is not given to all men.

Axioms in Art are often more euphonious than truth. So, having no rules or trustworthy axioms for portraiture, I may summarize my few suggestions as follows:

1. Study both the faults and graces of your subject, and endeavor to conceal the one and emphasize the other.
2. Endeavor by the arrangement of light to secure *effect*. Audacity in the contrasts of light with shade is not the unpardonable sin!
3. Study variety of both pose and effect. Mannerism is as objectionable in photography as in any branch of Art, while originality in treatment is as practicable and interesting as in painting. A recent writer says: "Our subjects and our treatment of them must be emphatically our own; but, nevertheless, every student of art owes it to himself to get what help he can from the study of the works of the great painters who have gone before. His object should be to notice not only how natural appearances have been modified—or, as it is technically called, treated—by painters of acknowledged fame, but also why this was done. No artist who has in him any spark of originality will directly repeat any effect that has already been painted, but an earnest student can only benefit himself by trying in a measure to look at nature from the point of view of the masters of his art."

### PAPER NEGATIVES.

THE recent invention, substituting paper for glass, will, in certain lines, revolutionize both amateur and professional work. At present, the glass sensitized plates are placed in wooden shields or "holders," which, counted by dozens, become a great weight to the artist. Plates of the ordinary view size, 8x10 inches, can rarely be carried in quantity, thus limiting the resources and results of the artist. Now, bands of paper, twenty, or even a hundred feet long, are coated with the sensitive compound and wound on spools. A mechanical contrivance is fitted to the camera which enables the opera-

tor to make a picture on one end of the sensitive band of paper, and then, with a key, wind it off on to another spool and have a new portion of the sheet ready for exposure. This continues until the entire band has been exposed, when new spools are substituted. So, the operator can carry in his pockets the means of securing hundreds of pictures.

Not only is the paper roll more portable than the glass and shield, but the surface is much more sensitive than that obtained by any other process, and a much quicker exposure is possible than ever before known. Recently I made a full life-size portrait directly from nature, in the same time required for an ordinary small picture, and in some views made on the beach at Coney Island, the falling foam was caught clear and sharp as if rigid or frozen.

After the return of the operator to his studio, he cuts his sheet into convenient sizes and "develops" his pictures in very much the same manner as the glass plates hitherto in use. After being washed and dried, the paper is made translucent by waxing, or the application of castor-oil, and it is then printed from in the usual manner. The advantages in brief, then, are lightness and portability, greater sensitiveness, and a practical removal of all restrictions as to the size of the picture—the inventor being able to sensitize sheets of any length, and sixty inches in width. To the scientist, mechanic, and artist, this invention is alike useful. Some of the specialists in surgery in New York intend to employ this process to record the abnormal conditions of their patients before operations, and their conditions afterward, in evidence of the result of their skill. The artists, too, in many instances, seek out picturesque subjects or groups, on the streets and by-ways, and, with their little camera, shoot them on the spot.

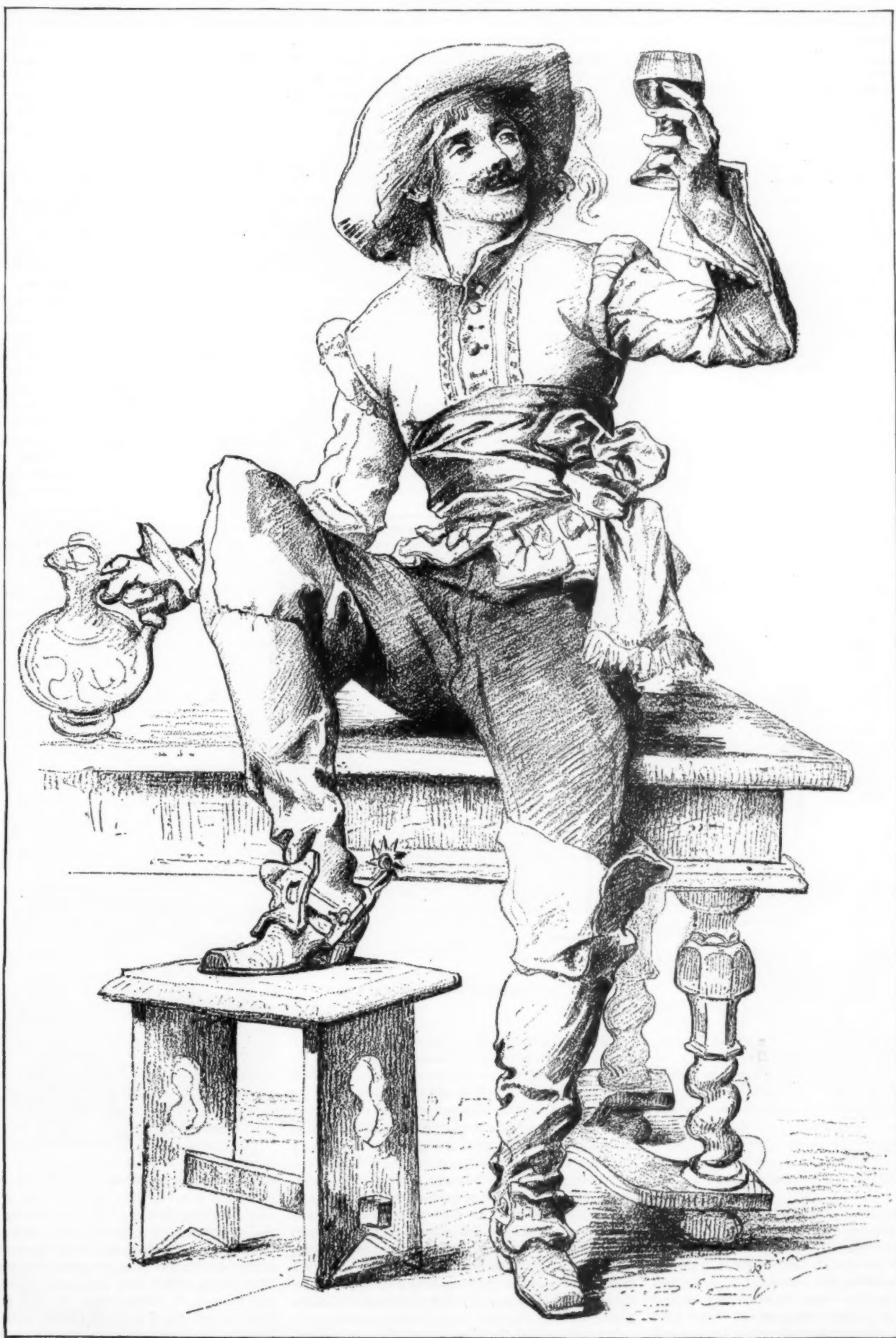
### THE PIONEERS.

EUROPE led in the scientific development, but America in the practical application of photography. It is difficult to decide as between Prof. Morse and Prof. John Draper in the introduction of the daguerreotype into the United States. My impression is that Prof. Morse was the first to bring specimens of the silver image to America, as he was a personal acquaintance of Daguerre. But Draper was the first to make good daguerreotypes, and many of his "victims" who sat in the blazing sun for hours, on the top of the old University Building, are alive, and all have "the first, absolutely the first daguerreotype taken in this country!" Soon Meade Brothers, of Albany, visited Daguerre, and with Plumbe, Lawrence, the elder Gurney, Brady, Bogardus, Fredericks and others, started daguerreotype galleries as a business. About 1850 the collodion processes appeared, and the ambrotype and paper photograph passed the experimental stage and became a new and useful development in the art. Soon after, a young and active element appeared in Sarony, Kurtz, the writer, Mora, and others, who gave photography a strong impetus in the ways both of novelty and artistic development. At this time the carte de visite was introduced, and the craze or fashion of friendly exchanges and family albums was established. The first carte de visite made in this country was of Baron Rothschild, by the writer, and the first lady to make an appointment for such a sitting, was Mrs. August Belmont. In but a few months the leading establishments were doing an excellent business, and appointments for sittings were made two and three weeks in advance. Most of the new men who had engaged in the occupation were known in art or literary circles.

THE FLOOD ROCK EXPLOSION.—The results obtained by the Amateur Society, as reported by Mr. Beach, the President, were extremely satisfactory, inasmuch as the pictures show a complete record of the event—how the island appeared a minute or so before the explosion, the beginning, its climax, its fall, and the appearance of the water immediately after. In Astoria, four points of view were selected—one included the flat roof of a two-story wood dwelling, on which were located five cameras, belonging to Mr. Rockwood, and from which a broadside view of the explosion was obtained. When the earth shock struck the house, the vibration was of such amplitude as to throw down two of the five instruments, resulting in the loss of the pictures intended to have been secured by the same. The shock was also sufficient to set off the shutters of some of the others before it was intended they should go. Altogether, however, the photographic record of the explosion was eminently successful, and will doubtless prove to be a valuable memento for General Newton, as well as a matter of special interest to those who took part in making it.

A WELL-KNOWN American photographer in London, who is paid unusually high prices for his pictures, told the editor of this Magazine recently, that personally he has "never handled a plate."





"THE HEALTH OF THE KING." A DRAWING BY DUPAIN.

(FOR DIRECTION FOR TREATMENT IN MINERAL COLORS, SEE PAGE 19.)

# DECORATION & FURNITURE

## THE DECORATION OF OUR HOMES.

### III.—THE HALL (CONCLUDED).

**I**N the previous chapter, I referred in general terms to the treatment of the hall. Let us now consider it more in detail. We will suppose that we have to deal with one of those fortunate houses which possess something more than a mere passage-entry, or that it is possible by alterations in the structure to turn one of the rooms on the ground floor into a hall. I know of a case in which recently this has been done very effectively, although, of course, at some considerable expense. The wall of the room has been pierced, and the upper floor supported on arches, and the staircase, instead of going straight up, facing the entrance-door, is turned midway up the first flight and made to spring with good wide steps and handsome balustrades from the hall. It is not every one who can afford thus to sacrifice one of the ground-floor rooms or the cost of the structural changes required in so pulling a house to pieces. Still it can be done, and in the case in point the room sacrificed was merely a smallish one at the back. The dining-room, looking to the front, was left intact, only that a much handsomer doorway than the original one was broken from the end of the room into the hall, which was large enough to contain a fair-sized organ, a handsome carved mantel-piece, divans and coffee-tables, and served the purpose of a general lounge and smoking-room. The narrow entry of the original house was treated as a vestibule only. Against the wall was a piece of furniture constructed of turned wood-work with a falling shelf, which, when not in use, took up no room, but could be raised when wanted. The recess formed by the old entry to the dining-room was turned into a species of cabinet, for china or Delft ware, with mirror at the back and effective drapery over the arch and at the sides. Treating what we may call a manufactured hall of this kind, one naturally wants to keep the vestibule warm and bright in color, without gaudiness or attracting too much of the attention. Colored glass is desirable over the fan-light, and to make it complete, a double door—the inner one of stained glass not dark enough to obstruct much light—would be a decided advantage, bearing in mind that by the alterations a good deal of light has been blocked out.

Before going further in treating of house decoration, it is necessary to say a few words on coloring in general, and the laws which control its harmonious use. Owen Jones has taught us that in the decoration of the Alhambra, in which, although the strongest primary colors known are freely used, a "beautiful neutralized bloom" has been attained by their admixture in certain fixed ratios. He gives this ratio as three yellow, five red, and eight blue, and goes on to show that when the primary colors are absorbed in these exact proportions, black, or the negation of color, is the result. These proportions were adopted by Owen Jones as the basis of colored ornament, and applied by him to the decoration of

the great Exhibition Building of 1851, in London, with perfect success. He further goes on to lay down a rule, first formulated by Field, that there can be no true harmony in color in which any one of the three primaries is absent, and that it is by the due subordination of two of these to the third that all harmony exists.

The pigments used in the Moorish decoration were pure lapis lazuli or ultra-marine for blue, pure vermilion for red, and a vegetable product, probably gamboge, for yellow. The green was a mixture in equal quantities of the blue and yellow. All colors, hues and shades known can be produced or imitated by the mixture in some proportion of the primaries, including the addition of white and black, which we may take as being a mixture of the primaries in a certain known and invariable ratio. Following out Owen Jones's law, harmony may be produced either by the juxtaposition of the primary colors in correct proportions with the use of black and white added, or by their presence also in correct ratios in the form of secondary or tertiary hues and shades. Taking as a very rough guide, the colors used in ancient decoration—as, what Chevreul calls, normal colors—we find that all hues except the primaries and secondaries must be ter-

tary, that is, must contain all the three primaries which are the basis of color in some form or other. For the moment you deepen a normal color by the admixture of black, or lighten it by adding white, you have added the presence of the third primary which is contained in black and white, so to speak. A color which contains all the primaries we have thought it better to call a "broken" one since there being no standard for colors, the names given to the tertiaries, such as olive, russet, citrine, and others of the same class, convey no idea to the mind, or at least do not convey the same idea to any two minds. A broken yellow, such as that known as "old gold," is one which contains yellow, red and blue—the two last, of course, in small proportions. A broken green, or olive, is one which contains a small quantity of red as well as the blue and yellow which go to make it green, and so on.

In applying color, therefore, to any scheme of decoration, one must take into consideration what the furniture or ornaments of the room are likely to be, and work them in as harmoniously as possible.

\* The four illustrations of hall furniture given herewith are from original designs by H. & J. Cooper, London.



HALL SETTLE WITH CHEST OR DRAWER.\*

Such an over-mantel might be very well finished with stags' or elks' heads, and would naturally form the chief decoration of one side of the hall. Some of the modern fireplaces, made after the old style, have at each side an oaken settle with high back, adding very much to the sense of comfort.

The tiles for a room of the kind I am describing, if not Persian or old Delft, would be best of a simple broken green turning to golden hues in the reflection. These harmonize in a beautiful way with brass or copper fittings, and when there is a bright fire burning, whether of coal or logs of wood—oftener wood in halls, where such things are to be obtained—the addition of the bright orange and flame colors completes the picture. The floor, as has already been suggested, should be covered with Turkish or Persian rugs. If these are old ones, or at any rate are of the good modern kind, made from wool dyed by the old processes, they will harmonize with any surroundings, and may be chosen to give infinite richness and repose to the coloring suggested above. The coverings for divans, window-seats and easy-chairs may also be best made from Eastern mats, which now may be bought at a comparatively cheap rate for

the Venetian red, very much lighter, and a broken effect obtained, by detached decoration, stencilled, or otherwise poudré over it, of a darker shade, or even of a well-chosen gold color. The great thing to avoid is to have anything so heavy as to give the effect of bringing the ceiling down, or so elaborate as to make one twist one's head almost off in the effort to admire it.

For a hall of this description the fireplace should be an important feature. One of carved wood—dark oak, if possible—is the best, with open tiled grate. The mantel-piece may be made to run far up the walls—as we are supposing the hall to be lofty—with shelves and niches for pottery or other suitable ornaments, and racks above for guns or other weapons.



cutting up, when at all injured or worn in portions. Failing these, a woven tapestry of good rich, but subdued coloring forms the most suitable furniture-covering. From the centre of the ceiling, or from wall-brackets at the side of wrought iron or brass, should hang lamps, whether for oil, gas, or electric light. If there are pictures, they should be family portraits or subjects suitable to the apartment, of sport, or some subjects akin to it. Massive gilt frames will greatly add to the effect of the wall decoration, and brighten the whole while preserving the general air of solid comfort.

For the decoration of such a room as this, old Delft ware is most suitable, as it introduces the blue which is wanted to complete the scheme of color. Some examples of Doulton or other decorative pottery are also suitable, or of the ordinary Moorish ware which is so satisfactory where a certain effect of roughness is wanted. Over the mantel may be rarer specimens, Hispano-Moresco if they can be got, Persian brasses or ancient tiles, Oriental china, or anything suitably decorative which the owner is fortunate enough to possess. Large blue vases or jars may stand about on table or bracket to hold flowers or grasses, and a general brightening up and harmonizing of the coloring must be made by the placing of these occasional decorations.

In such a hall embroidered portières are extremely effective and in place. For winter, a heavy curtain to draw over the entrance door is always a luxury.

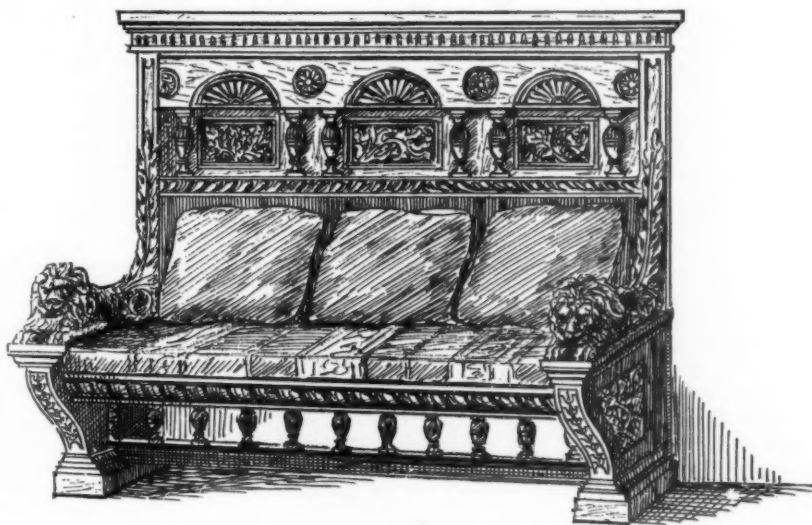
This may be of heavy dull-finished cloth or Utrecht velvet of a deep reddish brown, a dark shade of the wall color. It may be embroidered with a dado of conventional design in golds and reds, or of sunflowers, or crown imperial lilies, decoratively treated; or hangings of plain velvet relieved with gold cords, or of well-chosen woven tapestry may be used over the doors leading from the hall.

A large, standing, three or four-fold screen is often needed in a hall, and may be made use of to bring the other furniture into an harmonious scheme. You have red, the prevailing primary in the walls, with blue and yellow in subordination. You obtain the requisite amount of yellow in the gold decoration, the brass of the fire-grate and fittings, and other ornaments about the

dences are very plainly to be seen of a prevailing decorative impulse. As the greatest epochs of art have always been signalized by an artistic tendency among the whole people, this is a good sign

#### A MODERN NEW YORK MANSION.

APART from the general character of its arrangements, no house recently built in New York is more notable by reason of the excellence of its details, than that of Mr. A. J. White, and it is worth remarking that, al-



SETTEE OR BENCH SUITABLE FOR THE HALL.

though involving the employment of the highest grade of mechanical skill—as in the billiard-room, for instance—the cabinet-work throughout has been done in New York. The allusion to the billiard-room, which is in the basement, refers particularly to the admirable treatment of the wainscoting, with its double row of panels separated by small demi-detached columns. There are many houses in town in which the finer grade of cabinet fittings is imported complete, and in one recent instance the writer calls to mind, the wood-work for an entire room was brought from Paris.

Mr. White's house is of Baltimore brick and Belleville stone. Both are warm in tone and the color is very agreeable. The general appearance is that of the French Renaissance. The roof has been lightly treated, and serves as constructive decoration for the solid main walls.

Ascending the steps, massive doors of English oak at once engage attention. The vestibule is wainscoted with the same wood, with panels broad and plain, there being no need of details to divert the eye from the rich color and grain. The high frieze is of Numidian marble; the deep reds and glint of yellow which it gives out making the color an important contribution to the general

decorative effect. The vestibule is ceiled with one broad slab of Sienna marble upheld by projecting bars, which with their rivets have the value of high lights on the marble as well as adding forms in a way ornamental. The inside doors are of Tiffany glass, blue predominating.

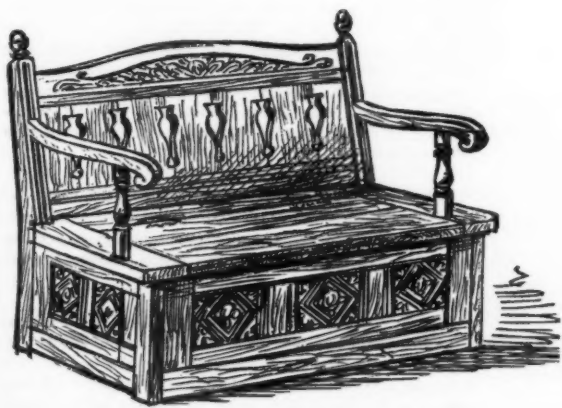
The entrance hall leading to the main hall has a semi-circular vault divided into small square panels, such as are seen in Henri Deux decoration. The arching beams and cross beams are oak, with mouldings touched here and there with gold. In recessed panels in gold, is a stencilled design in color. English oak appears again in the massive wainscoting, with its generous panels enriched

with inlaid brass. This is an instance of that mechanical perfection in execution alluded to above. With the use of brass inlays it is necessary that the fittings should be made in this country, for only wood seasoned in this climate is fitted to contend against our extremes of temperature. Out of this hall, double sliding-doors of English oak lead into the drawing-room, their broad, massive panels being only relieved by two delicate brass mouldings defining them, the one plain and the other richly ornamented.

The drawing-room, ideal in color, shares the prevailing taste for Louis XVI. decoration with ornament of Italian Renaissance. The wooden dado is painted in ivory tints, and heightened by gold. A superb rose-hued brocade covers the walls, and shading from it in pinkish tones is a deep frieze modelled in relief, with festoons of flowers and cherubic heads. There is a bow window at the end of the room, and the modelling broken by it is taken up again in its subdivisions in a pleasing way. The cornice is agreeably treated, one member of it being gilded and overlaid with ornament. The ceiling is unique. In the centre is a long oval panel recessed, with the decorative details in relief brought out in ivory tints lightly touched with gold. It is surrounded by panels divided by mouldings. The ground within is traced with slender arabesques of pink, carrying the wall color into the ceiling. The trim of the drawing-room is modelled in plaster between protecting borders of

wood, the ornament consisting of garlands, ribbons, and clusters of medals. The salient spot around all this delicate color and ornament is the Numidian marble which faces the fireplace, into which a deep niche cut serves as the mantel, for there is no mantel-shelf, caryatides supporting a mirror flush with the wall.

The main hall, used as a sitting-room, between the drawing and dining-rooms, makes part of a fine vista ending in the conservatory. The hall is in dark oak, and the wood is made to count in every way. The staircase descends in the middle of the hall, and the eye can follow its lines up story after story to the double domes



HALL SETTEE WITH CHEST FOR OVERCOATS.

room. Blue, either pure or in the form of green, will certainly figure in the Eastern rugs, but it will most probably be needed also in the form of pottery, or china, or embroidery.

HOPE MYDDLETON.

THE decorative spirit seems now to be entering largely into many departments of industry. Wrought iron is frequently used instead of cast, hand-carving in the place of machine-moulding—hand-work also in embroideries and household fabrics; and even in articles of daily use—such as knives, forks and spoons—the evi-

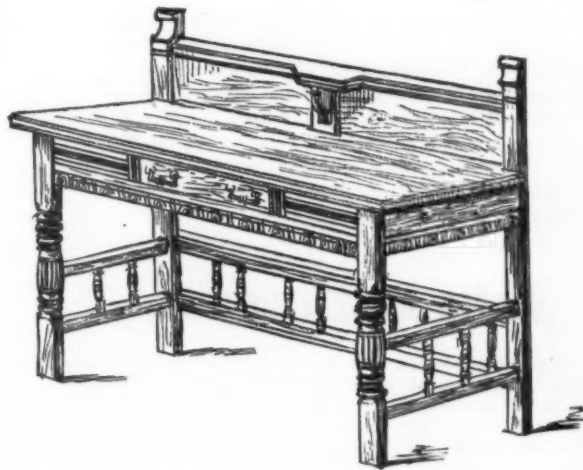


TABLE FOR THE HALL.

above. The treads and soffits are left exposed, and finished with mouldings, and the lights and shadows from the edges and recesses help greatly to bring out the spirit of the work. The newels of the landings penetrate the ceilings; they are carved and finished with bosses. Where the stairway ends in the hall the balustrades become a screen, with the upper border in perforated carvings around medallions richly set in ornament. A novel feature of the lower part of this screen is the change from the wooden panels to panels of cut brass. This metal, indeed, takes an important part in the decoration of the hall. It enters into the ornament of the spandrels

of the staircase, the capitals of the supporting pillars of the ceiling which are foliage of brass, and the corners of the great doors are clasped with it. All this relieves very agreeably what would otherwise be the extreme sobriety of effect caused by the liberal use of oak wood. The fireplace has a mantel of Verona marble, the supports suggesting gigantic fern-leaves. The mantel panel projects, and, cutting across like a frieze is a screen of stained glass made of balls of red and green in color, grouped together. The walls are hung in deep red velours, with a marked design. This is carried all the way up, and where it meets the heavily modelled and gilded arches that support the domes of amber-hued glass, the color effect is very fine.

The dining-room, which is in French Renaissance style, is fitted up with great luxuriance of color. The wood is mahogany, which is conspicuously used in a sideboard that makes part of the construction. The panels in this imposing piece of furniture are lightly carved in low relief, the design being medallions with masques suspended from ribbons, and in the centre is a stained glass panel, serving the double purpose of light for the servants' stairway, and a decoration as seen at night by gas on the reverse side. The walls are covered with Japanese paper, blue green in the ground, and richly overlaid with gilt. The cornice is modelled with bold projections which are gilded, and the recessed members are in blue. At each end of the room is an oval panel in the ceiling, with a blue ground and gilded ornament in relief. The combination of color made by the wall cornice and ceiling panels is very agreeable. The ceiling proper is a painted canvas with loves and garlands, and a sky effect somewhat conventional but excellent of its kind. There remains to be noticed the projecting hooded mantel—copied, doubtless, from some French chateau—of verd-antique. It will be observed that the color of the room is varied and lavish, but in shadow, or by artificial light, while extremely rich, it is reposeful and harmonious.

The conservatory is faced in Ecaillon marble, with borders of Sienna marble, except in the recess, where a large basin and arch of Numidian marble meet the eye.

The library is small, and is over the hall; but there is no room in the house more satisfactory in its decoration or more costly in its appointments. Rosewood is used for doors, secretary and book-cases. The ornamentation is light and graceful, being inlays of brass, light wood, and mother-of-pearl. From the book-cases the wall curves into the ceiling, with no interposing frieze or cornice. It is stencilled in an odd design in two tints of red, and in the ceiling the lighter tint makes the ornament against a still fainter tint. All the outlines are marked by thickly driven brass-headed nails—a treatment carried into the ceiling.

The middle room of the second floor suite is Moorish, and an alcove is divided off by indented arches resting on pillars of Verona marble. The walls are hung in velours with a design in keeping with the prevailing style of the apartment. The ceiling is overlaid with Moorish ornament in relief, brought out in color, and the mantel, with its arches and niches of satin-wood and repoussé brass panels, carries out the Moorish feeling in the decoration.

M. G. HUMPHREYS.

## Notes on Decoration.

THE term "Decorative Art," by many, is but vaguely understood. Strictly speaking, all art is decorative; but the decorative practice of art, as it is generally understood, is that which adapts itself to its surroundings, and seeks harmony and fitness rather than realistic truth.

THE business office and the drinking-saloon now claim the attention of the artist to a greater degree than did a generation ago the mansion of the millionaire. The street-car has stained glass and fine cabinet and metal work, and the hackney coach is better upholstered than the private carriage used to be. Yet there are thousands among the great public that all these things benefit who still wonder of what use art can be.

THE use of stained glass in street doors, or front windows looking directly on the street, disturbs the simplicity of the façade, defeats the object for which such windows were made—i.e., to look out of, and hence is inappropriate, and therefore bad as decoration. It may enhance the agreeableness within, but if the house be so built that interior charm is only secured through an exterior offence, it is badly built, and is a failure as an artistic unity. Many such after-thoughts are to be seen on Fifth Avenue and other fashionable streets, while many houses are actually building with the mistaken idea or deliberate intention of securing in a

twenty-five foot lot the luxury only consistent with many times that space. There are some conditions, however, where stained glass windows may be legitimately used in even small houses of restricted frontage. In the back, if the outlook be unsightly, as is frequently the case, this means of decoration may be employed to advantage. Also in windows giving on a court or well through which light is gained by the shifts of modern builders, stained glass is almost a necessity.

AFTER George Morland died, collectors scoured Great Britain in search of the signboards which he painted to supply himself with the wherewithal to continue the debauches which debased



WROUGHT-IRON KEY-PLATE, STAMPED AND CHASED.

GERMAN WORK OF THE SEVENTEENTH CENTURY.

his art and killed him. We have had no Morland in America; but in the window of an old chop-house in John Street, are a couple of admirable still life panels, which serve as signs, and which, perhaps, some day will go into the hands of the connoisseur. Who made them, the proprietor does not remember, except that he was "a painter chap," who used to come in there to eat, and who was chronically "hard up," and fond of his grog.

THE worst sign for Japanese art is that it has ceased to be national. Three fourths of the stuff imported is made to order in Japan from designs furnished by the American dealer, and calculated by him to catch his market.

THERE is something positively stupefying in the hugeness of the apartment building which occupies the greater part of the block

bounded by Fifty-eighth and Fifty-ninth streets, and Sixth Avenue and Broadway. There are none of the characteristics of a dwelling about the exterior; the appearance is more like that of a fortress, although the internal arrangements, probably, are comfortable enough. One could no more be at home in such a monstrous monument of cold and splendid speculation than in a hotel; not nearly as much so as in some hotels that date from the times when even hotel life and cosiness were not incompatible.

THE reaction against the apartment system of existence has already set in. People who can afford to pay for living in our huge flat houses have discovered that it costs them no more to live in houses of their own, while they gain in liberty by the choice. The result is that a number of extremely pretty and cosy residences of moderate size are going up all over the city, and that the activity of the contractors is mainly devoted to this class of work. Some of these dwellings are constructed and decorated upon very novel and picturesque plans, notably two rows in Fifty-fifth Street, near Sixth Avenue, which are unique in their quaintness and beauty.

THE best way to fasten an oilcloth to the floor is to have the boards well scrubbed, dried, and covered with the thick scrapings of a house-painter's pots, and to lay the cloth on it and keep it pressed down with weighted planks until the paint sets. Then the cloth becomes part of the floor itself and will remain serviceable for years. Indeed, it may be said that good oilcloth, laid in this way, will last for a lifetime.

TILES for stables are decorated with horses' heads, racing scenes, and similar other sporting designs. The terra-cotta works turn out horses' heads for doorways and panels with equestrian scenes in low relief. Stalls built of panelled wood, set off with metal ornaments and carved posts, and horse-troughs of polished marble, with nickel-plated and even silver faucets and other gear, are quite common.

NO one made familiar with red brick, by the monotonous architecture of Philadelphia, would suspect it of possessing the artistic capabilities it has developed in New York these few years past. Red brick and terra cotta contribute greatly to the beauty of most of the handsomest buildings in the city.

THE difference between wrought and cast iron is the difference between a drawing by an artist and a diagram by an engineer. Each is the right thing in the right place, but for purposes of decoration the wrought iron alone is entitled to consideration. Cast iron has about the same value in the ornamentation of a handsome house that a side elevation of a bridge would have in a picture-gallery.

BELGIAN hammered iron is making its appearance in this country. Several sets of balustrades of the most ornate and artistic finish have been imported for a new house in Chicago. A fireplace of iron, brick, and tiles, has also been designed in Brussels for the same mansion. All the fittings of the fireplace are in iron, the dogs being forged, the poker, tongs, and the rest of polished iron, with twisted open-work handles. The mantel and fireplace wall will be finished in old oak, carved and set off with polished iron ornaments.

NEXT to the Japanese no living designer makes such perfect application of birds in decoration as H. Stacy Marks. It is strange that, at a time when Europe is being ransacked for the decoration of American palaces, Mr. Marks's art has not yet made its appearance among us except in poor copies of his published works.

THE grotesque head is much used in terra-cotta ornaments of exteriors. The designs are usually copied from the conventional forms common in the standard works on decoration. The terra-cotta men should look at the grotesques of Legrain. Photographs of his decorations of the Trocadero Fountain and of other public works in Paris may be readily obtained.

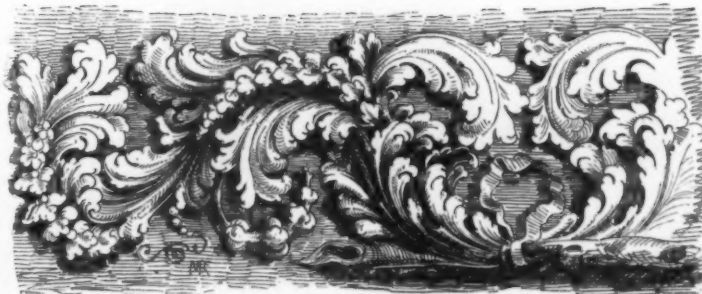
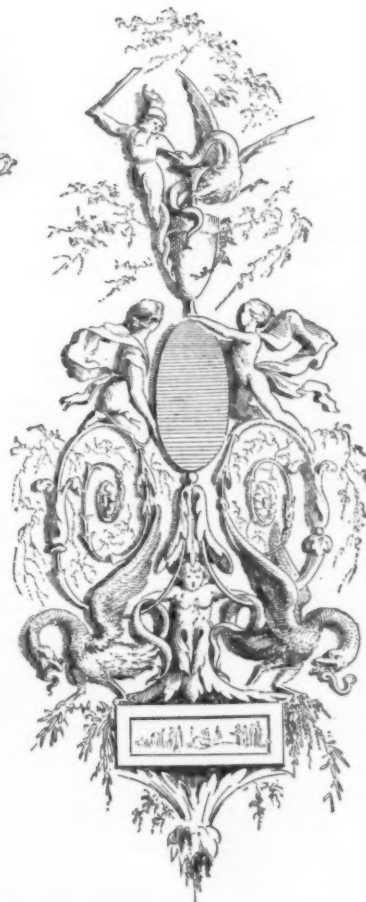
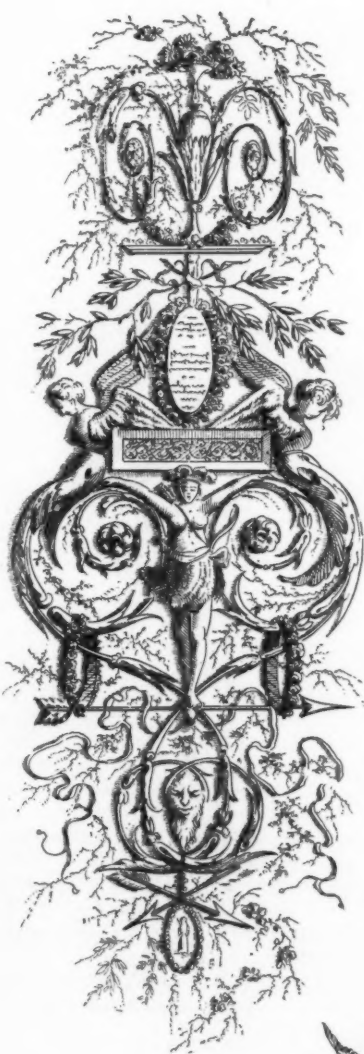
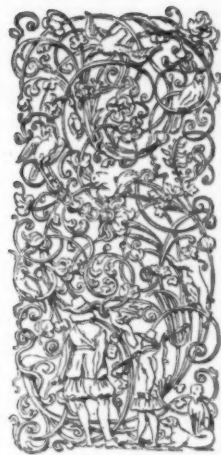
FRAMES carved in oak and boxwood are exhibited in a downtown frame factory. They are elaborate, but in excellent taste, and are very expensive. For setting off portraits strong in execution and in light and shade they might be very welcome, but they would effectually "kill" less robust pictures.

THERE is a superstitious reverence for a picture in oil because it is such. Often all other ornamentation in a room will be sacrificed to this artistic fetish. The first question to be asked in hanging a picture should be, "Is it worth hanging?" If it is, hang it in the best possible light. If it is not, put it anywhere where it will be out of the way. Better have a good print or photograph on your wall than a bad painting. The one serves a modest purpose; the other is only an insolent charlatan which makes its dress its only excuse for existence.

GRAY, or light brown, or even buff, is preferable to a dead white mount for a photograph. If the picture is already mounted on white have a thin mat of tinted board put over it.

A SUCCESSFUL experiment in embroidery has been made on gold cloth—that is, on the material made for the Associated Artists, which is, in fact, cloth-of-gold, it being woven from gold thread. The design is a large bunch of pink and creamy peonies, with all their luxuriance of color and form. The effect is superb, the cloth taking the embroidery as readily as canvas. The special aim of the experiment was to meet the need of hiding the unsightly back of an upright piano, for which some screen different from a curtain is in constant demand.





# GEORAMIOS

## AUBÉ'S FAÏENCE SCULPTURE.

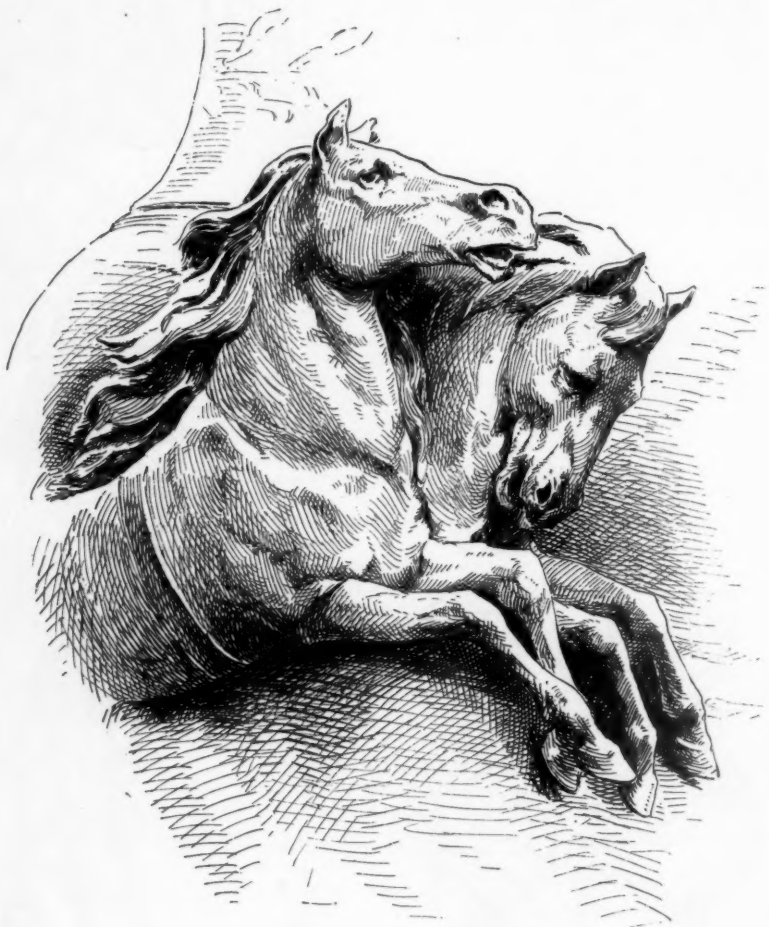
FROM time to time we have taken pleasure in calling attention to the unusual character of the faïence produced at Limoges. Unlike, in a certain sense, any other ceramic ware of the day, each piece is an individual work of artistic value, whether it be the sculptured vase, the impasto painted jardinière, or the low-toned, bronze-like "Grès." We do not suppose that any of these specialties of Haviland & Co. has in itself been a success commercially speaking, and, with all the good-will in the world toward that enterprising firm, we are inclined to say that we are glad of it; for it means that manufacture has been brought to the degree of perfection which removes it from the plane of business to the infinitely higher one of art. To the ordinary comprehension, a piece of pottery is a piece of pottery and that is all. To the every-day buyer, it is nothing that, instead of, like the pretty boudoir china of commerce, turned out by the crate—each object having been handed from one artisan to another to undergo the progressive stages of decoration and mechanical finish—every piece of this faïence bears the impress of the hand and brain of one man, and that man an artist. Such an object, signed by Aubé, Chaplet, Noël, Delaplanche, Couturier, Damousse, or any other of the extraordinary company of painters and sculptors brought together by M. Bracquemond at the atelier at Paris-Auteuil, would mean nothing to him. But what doubtless would appeal to his commonplace nature is the fact that the signature of any one of these masters on the piece of faïence which may happen to be in his possession has more than doubled its market value since he bought it a few years ago.

The value of the work of none of these artists has increased more than that of Jean-Paul Aubé, whose present high position among French sculptors has fully just-

ified the enthusiasm of M. Bracquemond when, some eight years ago, he secured his services for the Haviland atelier. Aubé then was about forty years old. A pupil of Dantan and Duret, he had in 1874 received a second-class medal at the Paris Salon, and the following year his bronze group, "The Siren," was bought by the Ministry of the Fine Arts; it now adorns the public promenade in Montpellier. At the Paris Exposition of 1878, his sculptured faïence in the Haviland exhibit, each piece really modelled by hand and not moulded, was an artistic novelty which won universal admiration. Even those who did not recognize the unusual talent indicated in the handling of the clay could but be charmed with the grace of the designs and the freedom of their treatment.

In the first issue of *The Art Ama-*

teur find a ready market. At the Bartholdi Pedestal Fund Loan Exhibition, among the examples of the "Grès" ware



FRAGMENTS OF AUBÉ'S DECORATION OF "THE AURORA VASE."

teur (June, 1879) we selected some of these for illustration, including a particularly beautiful design, which the reader may recall, of a tall vase around which is a twisted cherry branch supporting a cupid who is reaching to receive a bunch of the fruit which another cupid, on the top of the vase, is handing down to him. This and the companion vase, both of which are owned in New York, the American agents of the Havilands inform us that they would be glad to buy back at double the price at which they sold them. M. Aubé is now at the zenith of his fame—late-

—then just introduced—was Aubé's splendid "Aurora Vase." It could have been bought at the time for \$500. It is still in New York, but the price for it now is \$5000. During the Loan Exhibition it was illustrated in miniature in *The Art Amateur* in a group of "Grès;" but the decoration of only one side of it, and that imperfectly, was shown—a part of the figure of the Goddess of the Morning behind her prancing steeds. We give now the falling figure of "Night," from the other side of the vase, and a more satisfactory view of the horses, which are grandly modelled.

The moral of all this is—buy an article because it is good, and do not wait until it becomes fashionable.

## CERAMIC ENTERPRISE IN CINCINNATI.

THE Rockwood Pottery Company, of Cincinnati, we learn on credible authority, has sent to Japan for a native decorator of high reputation, with whose co-operation Mrs. Nicholls hopes to produce, before long, ceramic wares that will rival the choicest from far Ceylon. The step is one of decided significance, for if its results are satisfactory it may lead to the establishment in this country of an industry of great importance both commercially and artistically considered. It may be followed by the importation of a corps of skilled Japanese potters. As an offset to our imposition of an almost prohibitory immigration tax—to the disgrace of the American Republic and our boasted love of liberty, be it said—on the Chinese, we could well afford to pay Japan handsomely for the privilege of being taught by its gifted artisans. The import duty on decorated porcelain and earthenware—the simple glaze on an ordinary object brings it under the classification of "decorated" accord-

ly he was awarded the honor of designing the national monument to Gambetta—and anything from his hand will



ing to Custom House interpretation—is now sixty per cent. What a field for American enterprise does that little fact suggest! In a Broadway store recently, the writer saw the price of a little teapot from the Rockwood Pottery marked at \$2.50, and a few doors farther down in the same street another teapot, which it so much resembled that it might have been the Japanese model from which it was copied, was for sale at fifty cents. A Japanese pottery could turn out any quantity of the same kind for about fifty cents a dozen. In the neighborhood of Cincinnati there are porcelain clays in almost exhaustless quantity, and fully equal in quality, we are told, to the finest found in Japan. We can think of no reason why, with a properly directed corps of artists and workmen, the highest results should not in time be accomplished at Cincinnati under the liberal and intelligent auspices of Mrs. Nicholls. In congratulating this lady on the latest evidence of her enterprise and good judgment, we venture to hope that she will insist that a distinctive American character be given to her ware. It will be a serious mistake if the artist who is to be brought here is required to do nothing but make Japanese pottery in America. It is proper to learn all we can from foreigners, but it cannot be too strongly insisted that in all cases we should apply to the knowledge thus acquired the stamp of our own nationality.

## CUP AND SAUCER DECORATIONS.

SUPPLEMENT Plate 486 gives the first of a series of half a dozen cup and saucer decorations by "Kappa," whose conventionalized wild-flower designs for twelve dessert-plates, published a year or two ago, were received with much favor. In the design given—"Wood Sorrel"—both cup and saucer are shown in the usual manner, and the cup decoration is also displayed in its full extent, an addition which the amateur will find very convenient. Small flowers and berries will furnish the motives of the remaining designs, which will be as follows: No. 2, Partridge berries; No. 3, Chickweed; No. 4, Huckleberries; No. 5, Forget-me-nots; No. 6, Cranberries. For



HAVILAND FAIENCE VASE, WITH SCULPTURED DECORATION  
BY PAUL AUBÉ.

the treatment of all of these the following general instructions will be found useful by novices in china-painting:

Outline the whole design. Paint with flat washes of color. When shading is mentioned apply the shade in a



HAVILAND FAIENCE VASE, WITH SCULPTURED  
DECORATION BY PAUL AUBÉ.

thin wash after the first wash is dry. Tint the background, and leave the dividing bands white outlined and decorated with gold in some simple pattern. Decorate the handle of the cup like the bands. If the cup is left untinted the bands should be colored, preferably with yellow brown, outlined in gold.

The "Wood Sorrel" design may be painted as follows: For the small leaves add a little brown green to apple green. To this add a little emerald green for the larger leaves. Use silver yellow for the flowers, and apple green for the centre of the flowers. For the stems, pods, and calyxes of the flowers use brown green. Outline and shade with brown green. Make the background steel gray; bands and handle white, outlined with gold.

## FIGURE-PAINTING.

THE design on page 13 may be painted on a plaque or panel for framing, or may be used for decorating a china card-tray with good effect. Make the background a tone of warm gray suggesting an old plastered wall behind the figure. The table is of oak—a dingy, grayish yellow, while the floor is tiled with dull red clay. The cavalier wears a jacket of light fawn-colored cloth embroidered with crimson; his boots are nearly the same color, but a little browner. The breeches are a dark shade of brown cloth, and the hat is yellowish gray felt.

Around the waist is tied a broad silken sash, while in his hands are a pitcher and goblet of red wine. Paint

the background with grays made from sky blue and ivory black, adding a little ivory yellow in the lighter tones. Paint the costume with sepia toned with black. For the breeches use dark brown. Paint the oak table and floor with yellow brown modified by black. The sash may be treated with flesh red, shaded with iron violet. For the wine use deep purple, shading with the same. The man's complexion is rather fair, with a good deal of color; his hair is light brown. For the local flesh tint use ivory yellow with flesh red No. 2, mixing two parts of yellow to one of the red. The shadow is painted with flesh red No. 2, sky blue, and ivory black, using nearly equal parts of each; add a little more of the red, however. Paint his eyes with sky blue, shading with a little ivory black. For the hair use yellow brown qualified by ivory black.

Camille Piton gives the following hints for figure-painting: "For the flesh take carnation No. 1, and indicate the lines of the eyes, nostrils, mouth, and ears, and wherever there is a line or outline in the shade, reserving the light side, which should stand out upon the ground by its local tint only. After the local tint is placed, prepare a little yellow brown and apply it in the reflections with another brush. The local tint is made to blend with the reflections by 'putois.' Should the figure be that of an aged person, iron violet may be added to the above colors, and some small forcible strokes may be given before the tint is dry. For the cast shadows, yellow brown may be used and brown No. 108; and for the strong shadows iron violet, blue green, and delicate gray. Never use any black in shading the faces. Before using the 'putois,' the tints under the eyebrows may be made with pure carnation No. 1. If the eyes be blue, use sky blue, a little blue green, and some blue gray. For brown eyes, yellow brown, retouched with sepia or brown bitume. For gray eyes use black gray, light gray, and a little blue. The pupil is in raven black, and lastly the brilliant point is left white, is removed with a penknife, or is put in with permanent white. The nose is shaded with carnation No. 1. In the nostrils iron violet may be added. Attention should be paid to the management of the light on the angle of the nose. In painting the mouth, a line should never be made upon the upper lip nor below the lower lip. The lips are



HAVILAND FAIENCE VASE, WITH SCULPTURED DECORATION  
BY PAUL AUBÉ.

painted with carnation No. 1, and slightly retouched with No. 2. If more vigor is desired, red brown and neutral gray may be employed in very small quantity, together with iron-violet."

# ART NEEDLEWORK

## THE ART OF EMBROIDERY.

### XIII.—GOLD THREAD CROSSED WITH SILK.



**A**MONG ornamental gold stitches should now be mentioned those which are not transferred from linen to velvet or satin, but which must be worked on the material itself. First in order come those which are done by laying gold thread or plate in certain patterns, and fastening down the same with ornamental stitches of silk. This work is generally used as filling for designs already outlined with thick gold thread or cord, or for portions of rich gold embroidery where it is desired to have a variety of dif-

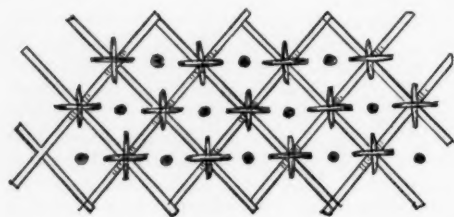
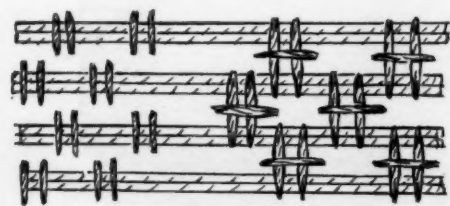


FIG. 49.

ferent stitches. When gold thread is used for this class of work, it should either be the thickest made, or, if finer thread is preferred, two lengths of it should be laid together. Fig. 49 shows the thread or plate laid down in diagonal lines, so as to form a diamond pattern. The lines should be accurately measured, and may be ruled on the material with tailors' chalk, which has a fine edge, and makes a clear line. It is safest to fasten the threads at the points of intersection with fine silk or cotton first, unless the worker is sufficiently skilful to make the ornamental stitch the sole fastening. The cross-stitch must be of silk of some color contrasting with the gold—red, blue, or green look best—and it should be of some thickness—either a twist or a thick strand of embroidery silk. Otherwise it will look poor. The lengths of gold thread or plate should be first laid down and secured firmly at the ends, before the ornamental stitches are begun. In the centre of the diamonds may be placed a French knot made of fine gold passing, or a small coil of fine gold thread, sewn down with self-colored Maltese silk, or any other device that suggests itself to the worker. The figure shows the pattern as it would look if "plate" were used, but single or double lines of gold thread might be treated in exactly the same manner. The fastening stitch of silk may also be varied in many ways. It may be observed that gold thread, being round, and therefore giving a varied effect, is always richer than plate, which has in all cases a somewhat tinselly look, and is not to be recommended. Japanese or Chinese gold thread is the most suitable for this class of laid work, or fine gold cord may be used



FIGS. 50 AND 51.

with very admirable effect. Fig. 50 shows the gold threads laid two together in parallel lines at measured distances. It would always be safest to secure these lines lightly by invisible stitches of Maltese silk first. The ornamental fastening stitches of colored and somewhat thick silk are then taken across the first row of double gold at measured intervals. The second row is

then fastened down, and the ornamental stitches taken at the same distances, but exactly between those of the previous row. In place of two straight stitches, as shown in the cut, a cross-stitch may be substituted, and another variety may be introduced by alternating cross and straight stitches.

The pattern indicated in Fig. 51 shows the ornamental stitches taken two together at right angles, and at measured distances, across two of the double lines of gold instead of one, and alternately, as in Fig. 50. A third stitch is then taken at right angles crossing the two fastening stitches. This pattern may also be varied by taking the stitches diagonally instead of straight, and forming a long cross, or by alternating cross and straight stitches. In Fig. 52 the threads of gold or plate are laid singly in parallel lines at measured distances, crossing each other so as to form squares. These lines should be secured by small invisible cross stitches in Maltese silk at the points of intersection. The ornamental fastening stitches are then taken from side to side of the squares, forming a cross in the centre, and this cross is again secured by a smaller cross-stitch taken diagonally over the point where the two threads of silk meet. These ornamental crossings may be taken over every alternate square as shown in the cut, or the alternate squares may be left vacant. In this case small crossings of colored silk at the points of intersection of the squares of gold may be introduced with very good effect.

Numerous varieties may be made in this pattern by disposing the ornamental fastening stitches in different ways. For instance, a small diamond may be made by grouping four of these ornamental squares together, and leaving one or more blank squares between. It would always be necessary in such a case to have the small

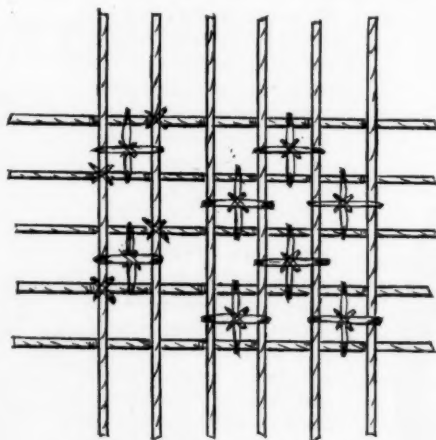


FIG. 52.

crosses to secure the intersections of the gold lines, but they might be made in different colored silk from the large cross, with very rich effect. For instance, a rich brown might be used for the small stitches, and a lighter shade for the larger ones. The ornamental crossing stitches might also be taken diagonally from corner to corner of the squares, and the point of intersection covered with a knot-stitch which would give a very rich effect. Knotted stitches might again be introduced in the centre of the blank or uncrossed squares. Fig. 53 shows double gold threads or cords laid in lines crossing each other at right angles as in Fig. 52, but in this case the gold is secured either by simple tent-stitches, or by ordinary cross-stitches of thick, colored silk. Here, again, almost any variety may be produced by the manner in which the silk crossings are arranged in large or small diamonds, alternating disks or squares, or Vandycks, always remembering that the fastenings may be made invisible by using Maltese silk the exact tone of the gold; and the colored twist silk may be treated entirely as a decoration, and the stitches taken in it disposed in any way that a skilful worker can think of as a variety.

The stitches hitherto described under this variety of laid gold work have been only those to be executed with thick twist silk, but a great variety may be produced by

using strands of thick embroidery silk. In Fig. 54 are shown parallel lines of single gold thread, or plate. Crossings of soft silk are taken over three of the gold lines together, at right angles, the needle is just passed through the material and brought up again almost at the same place, and then again taken over three more of the gold lines. This is continued across the whole space to be covered by the pattern three times; that is to say, three rows of silk stitches must be side by side across the gold.

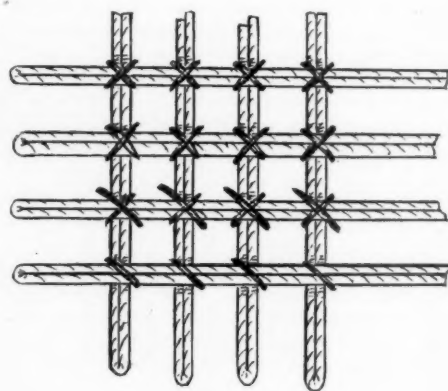


FIG. 53.

The stitches must be taken rather closely together, but not too closely to allow the gold to show slightly through. In the next row, the silk is taken over two lines of gold, instead of three, then two lines of gold are left uncovered, the silk being taken through the material beyond the two first lines, and brought up again on the near side of the fifth line, so as to leave two lines vacant. This stitch is also continued across the whole design. A second row, the same as above, is worked side by side with it to the edge of the space, the silk threads being kept as before just far enough apart to allow the gold to be seen through very slightly. In the next row the stitches over two lines of gold are taken in a line with the intermediate spaces of the previous rows, and this is repeated once again. Again, two rows of stitches are taken over two lines of gold alternating with the last; that is, in a line with the first rows. This forms the whole repeat, the next three rows being taken over three lines of gold as at the beginning. When carried over a large space this stitch is a very effective one. It is often found in the very beautiful embroideries of ancient times, chiefly as filling up the backgrounds of figure-pieces. This particular pattern has been selected as being one of the most effective; but it is obvious that it may be regarded merely as a type, and that an infinite variety may be worked out in the same style, by simply changing the order in which the crossing stitches are taken. Two different colored silks may also be used, if carefully selected with regard to the tone of the gold which will show through with very good effect.

L. HIGGIN.

ELABORATE ornament, such as floriated scrolls, and other motives found in Renaissance designs, is cut out of pongee and applied on plush with couchings of tinsel and gold thread.

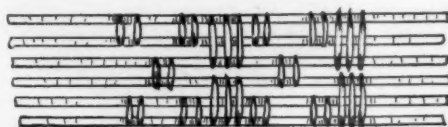


FIG. 54.

The better qualities of tinsel are recommended, especially when mingled with color. It must be added that the ornament must be fine, and used on comparatively small articles, for to leave large spaces of pongee would look very bad, as the effect is quite rich. For example, a photograph-frame, a foot by eight inches, has a place for a card-photograph and for a vignette. The frame is covered with blue plush, the openings being cut out. Surrounding these, and otherwise covering the frame, is the ornament used as described. Nothing handsomer has appeared this fall.



## SERMON-CASES, ALMS-BAGS, AND CHURCH BOOK-MARKERS.

In the needlework of the sermon-case, variety of color is seldom favored, but real gold, or gold-colored silk, is always admissible. Few clergymen, however simple their notions on the score of decoration, object to either a cross or the sacred monogram embroidered on the case. Others elect to have their own cipher or initials only. Black, violet, and rich dark blue are the colors mostly chosen for the material of sermon-cases, which should be either the best velvet, or rich plain silk. Watered silks are objectionable because a figured surface of any kind is unfavorable to the richness and uniformity of effect which should be always aimed at in ecclesiastical needlework. For an article so small as a sermon-case, transferred work is not generally desirable. Four designs for sermon-cases will be found in Supplement Plate No. 448.

For No. 1, the entire pattern should be neatly cut out in Bristol-board, leaving stays between the trefoil terminations of the letters. A piece of fine linen, the whole size of the case, should then be framed, and upon this the velvet or silk is to be smoothly tacked. But previously two correct lines must be indicated, horizontally and longitudinally, on the material, in such a manner that they may be easily erased after they have guided the true fixing of the points of the cross. A good way to make these lines is to fold the material evenly, by warp and woof, lightly crease it each way, and then tack the line along with fine silk, which may be readily drawn away after the cardboard design is sewn down. The whole of the pattern may be worked in gold three-cord silk, not too coarse, with good effect. The letters, circle, and continuation of the latter, to where it merges in the bulb of the final ornament, are to be raised over one row of string. A finer quality of string is to be used for the narrower portions of the design. The small trefoils need not be raised. The bulb and leaves marked for "couching" are to be wrought in gold silk, laid down with light orange, or with sewings the color of the ground. The checker-work centre is to be gold lines upon the silk or velvet, caught down with gold. The whole is to be edged with real gold cord, or with coarse gold crochet silk, sewn down with orange. An insertion of crimson velvet under the monogram would enrich the work, whether the ground be violet, black, or blue; but with such an addition, the triangular interstice at the base of the flower should be filled in with crimson silk "long stitch," and the couched parts of the flower sewn down with crimson. To work this design satisfactorily, it should be drawn of such a size that the extreme points of the finials touch a circle of six inches diameter. The circle inclosing monogram should be three inches across, measuring from the outside of the band.

No. 2 is designed for real gold and silver, or it may be done in silk embroidery of gold and white. The same preparation will be required for either work. The entire pattern is to be neatly pounced and drawn upon the material, which is then to be tacked down on framed linen. The cross cut out in Bristol-board is to be sewn down, raised with yellow thread, and worked in three rows of dead, and one of checked, bullion, alternated; then edged with pearl-purl, and the centre, where the stitches unite, crossed by black Dacca, held down by a silver spangle. The four quatrefoils of the cross are to be silver-dead bullion, edged with black twist silk, centres to be formed of a cluster of bright bullion loops. For the border, the lines confining the pattern are to be three rows of "passing," couched, two threads at a time, with orange silk, or with sewings of the same color as the ground. One pair of leaves is to be dead, the other bright bullion, and so alternately, round the four sides of the border. They should be raised with one stitch of coarse crochet silk along the centre. The stems are real gold twist sewn down with gold silk. The small quatrefoils between the leaves are to be formed of four silver spangles, each held down by a loop of silver; centres, loops of gold bullion.

For No. 3 a transfer may be made of the shield, after its couched border and the monogram have been worked. The material should be rich black velvet. The leaves in the corners are to be either "passing," or gold twist silk couched with bright violet, and the veins bright violet sewn with gold, or "passing," sewn with orange. The shield and monogram are to be drawn on either bright violet velvet or rich silk, and laid down on dark gray holland. The shield is to be edged with four rows of "passing," couched, two threads at a time, with violet silk, or with three rows of gold twist silk, laid with violet. In each case it may be edged with "pearl-purl." The monogram is to be raised, and worked in rows of dead and bright bullion, edged with pearl-purl, or in gold silk, edged as bullion. The work being completed on the shield, it is to be pasted very firmly at the back, and cut out to within the sixteenth of an inch of the gold cord, then transferred to its place on the black velvet (waiting ready framed, to receive it), by imperceptible stitches taken through the pearl-purl. A fine black silk cord should edge it finally. When this sermon-case is made, a gold and violet cord should be sewn round it; it should also be lined with violet silk. The working size of the shield is four inches deep by three inches wide at top.

No. 4 is a beautiful monogram for delineation in either real gold or gold silk. To describe it for execution in gold will perhaps be most useful; of course the worker may substitute silk if it be preferred. The crown is to be couched, where indicated, with "passing," sewn with gold, or with orange silk. The parts marked for modern embroidery are to be dead bullion, raised with yellow thread. The cross is to be couched with "passing," in a diamond pattern, of violet, orange, or crimson silk; the "H" the same. The "S" is to be slightly raised, and wrought in two rows of dead, and one of checked bullion, alternated. The narrow border of lines is to be four rows of "passing," couched, two threads at a time, with silk the same color as is used for the monogram. The entire design is to be worked on the material. The letters are to be edged with fine pearl-purl, and the line border with black crochet twist, sewn with black.

Sermon-cases are made in two ways: either stiff and flat like a book-cover, or firm and soft for facility of rolling. For the book-cover principle, two sheets of stout card-board, called "mounting-board," must be cut to the exact size desired and united at the back by a narrow strip of calico pasted along each side. Over this foundation thin lining muslin must be smoothly stretched inside and out, after which the velvet may be tacked evenly on by stitches drawn over the inside edge. A full half inch of velvet

should be turned over, to make the edges secure. The silk lining should now be placed, and sewn to the velvet by neat stitches, every one of which, if rightly taken, will tend to tighten the material over the mounting-board. Finally, a well-made cord of gold or silk, or a mixture of both is to be sewn all round the case. This cord, which should be about half an inch in circumference, should effectually conceal the stitches uniting the edges of the velvet and silk. A piece of elastic, a quarter of an inch wide, is to be sewn top and bottom on the inside of the back, for the sermon to be passed through. The dimensions of the case must, of course, be



BLACK VELVET CHASUBLE.

GOLD AND SILK SPANISH EMBROIDERY OF THE BEGINNING OF THE SIXTEENTH CENTURY. FROM THE STUDIO OF FORTUNY, NOW IN THE COLLECTION OF TASSINARI AND CHATEL.

governed by the size of the sermon-paper adopted by the clergyman for whom the case is made. Ten inches by eight, are good proportions for quarto paper—the size for which the designs are planned. A little difference in the scale, either one way or the other, will not materially alter the effect. By substituting parchment under the embroidery where Bristol-board is directed, and kid or thin morocco for the mounting-board foundation, the sermon-case is made to roll. In other respects no deviation need be made from the instructions for making up on a stiff foundation. To embroider the church alms-bag is as general as the needle-

shape of the bag is not always the same. Two examples of the most approved kind are given in Plate 488.

No. 1, although not so elegant as No. 2, yet is the most popular on account of the facility with which it may be passed from hand to hand during the collection. It is made by a straight piece of velvet ten inches wide, and eight inches deep, joined, gathered into, and sewn round, a circular piece of card two inches in diameter, which should be first covered on one side with velvet. The bag should be lined with good silk, and hemmed round at the top over the hoop-like frame to which the handle is attached.

No. 2 should also be of velvet, and lined with silk, with the exception of the inner side of the back indicated by a cross. This should be of velvet, carried a little below the cord of the front flap of the pocket. The depth of this bag should be nine inches, from the base of the loops ornamenting the top, to the extreme point at the bottom. The width may be six and one half inches in the widest part. The depth of the front flap should be six inches.

Markers for the altar-books are now in universal use. They are made of stout-ribbed ribbon, in widths varying from one to three inches, and in the five ecclesiastical colors, crimson, blue, green, white and violet. The three first, are those in constant requisition; the white and the violet are for the festivals and fasts only, which the church celebrates in these colors.

The widest ribbon, fit for markers, is too narrow for any but the plainest characters to be represented upon it in needlework. A Latin cross on one end, and a simple monogram on the other are always good, if correctly drawn. Or words, such as "Creed" and "Collect," as suited to particular parts of the service, may be worked at the separate ends, in plain old English letters, surmounted by a Greek cross.

The double triangle, with the X and P, is also a proper symbol for this purpose. The length of the marker is governed by the depth of the book for which it is required. For the large altar-books, a yard is the ordinary length, not including fringe. This makes what might be called a double-marker, as it is capable of being divided in the middle to fall over two pages of the book.

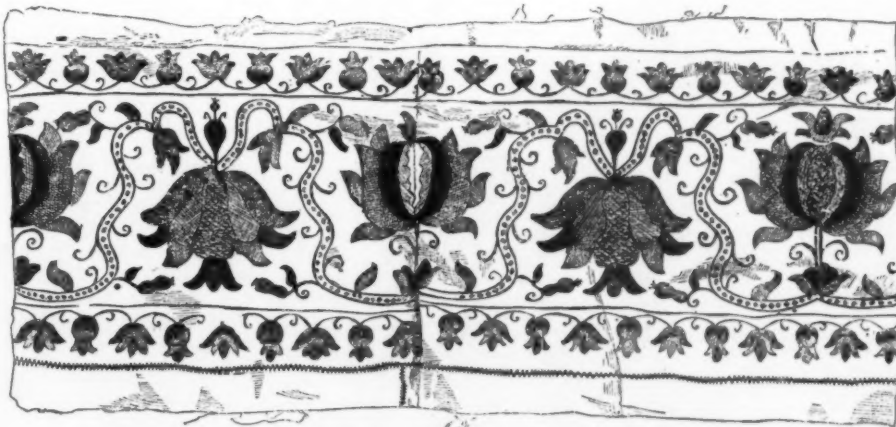
For a church-marker of the ordinary width of two and one half inches, and a yard long, a yard and a quarter of ribbon should be procured, and a piece of fine linen tightly framed. Upon this the end of the ribbon to the depth of ten inches is to be smoothly tacked at the extreme edges by fine cotton. Along the bottom edge, and across the top of the ten-inch length, the ribbon must also be tacked. Five inches from the end of the ribbon the cardboard design is to be fixed, and sewn down, and embroidered in gold, silver, or purple silk, according to circumstances. This being done, the work should be covered from dust, and the other end of the ribbon (supposing the framed linen large enough to receive both) tacked down and treated precisely similar, only the pattern must be worked on the contrary side of the ribbon, or, as a double-marker, it will not fall right when in the book. (This caution need not be observed if the marker be worked on each side of each end, as it sometimes is). When the embroidery on the two ends is completed, the linen should be first cut from the frame, and then from the back of the ribbon, close to the needlework. To make up the marker, the plain end below the work is to be turned back four and one half inches over the untidy wrong side, leaving one half inch of plain ribbon below the design on the right side. The two edges of the ribbon to the depth of four and one half inches are now to be sewn together by the neatest stitches of fine silk of the exact shade of the ribbon. The raw edge of the turned-up end is to be hemmed across, above the design, by stitches so fine as to be invisible on the right side, and the book-marker, which should now appear as neat on one side as the other, will be ready for the fringe. A soft twist silk fringe two inches deep is best, if the embroidery be in silk. If it be in gold, a gold fringe is the most proper. Twice the length of the two ends, and three inches over, for turnings, is requisite. The fringe should be sewn along one side of the marker singly, then turned and sewn along the other, so that both sides may be perfectly neat and alike. The height of a design for a book-marker should not, if possible, exceed three inches.

## NEEDLEWORK NOVELTIES.

ONE of the most unique of the new embroideries produced by the Associated Artists is called the misal curtain—the idea of the decoration having been taken from an old illuminated misal. Now this has been done, one wonders that it was never thought of before. Fancy a curtain of pale amethystine plush with fine, close pile. The border, of graceful Renaissance design, is about sixteen inches wide; it consists of two series of entwined floriated scrolls, the larger on the outside. The scrolls are worked out in appliqué of soft gold cloth combined with solid embroidery in amethystine tints mingled with grays and browns. But one can hardly conceive of an old illumination without its medallions and cherub heads, and here there are two—one toward the top of the curtain, the other a little to one side of the bottom—disposed, in fact, as one finds them on misals. They are in tapestry canvas, creamy pink in tint, and surrounded by the ornament which is also carried on to the canvas. On the medallions are cherub heads delightful in feeling, done in tapestry stitch, and so delicately that it is difficult to believe that it is not the work of the brush. The curtain is mounted in deeper tinted plush, and at the bottom over this falls deep netted fringe of heavy strands of purple silk.

A curtain different from this in every respect, but as original, is of gold momie silk. The border is a trellis up which a grapevine winds. This is a clever design in which drawing, in its details quite realistic, is subordinated to decorative effect both in color and form. The work is done entirely in appliqué of plush couched on. The grapes are on the vine, and the season we may say is autumn. The grapes are Muscat, and their pale brownish tints work into the general scheme of grays and browns. It would be impossible to enumerate all the tints brought into use. In a general way one may say the trellis is pale gray, the leaves are tints of brown, and the grapes light brown, warm gray, and cream plush. Particular value is given to the masses of large dark brown leaves which, like all the leaves, are veined in outline stitch of brown filosele and gold thread.

Almost every season brings forth new flowers for the embroiderer's skill. It is almost too early to predict these. At present the prevailing flowers are the nasturtium, the honeysuckle and the milk-weed. In the latter flowers some astonishing effects are produced. The bursting pods and stems, for example, are done in crewel, which renders the rough texture. The silk is embroidered in grays, and the thread is scraped up to produce the fluffiness.



BORDER OF BED-COVERING.

EMBROIDERED IN SILVER AND COLORED SILKS ON LINEN. HUNGARIAN WORK OF THE SEVENTEENTH CENTURY. IN THE INDUSTRIAL MUSEUM OF BUDA-PESTH.

work decoration of the book-markers. Any good design, whether of the sacred monogram, the cross, or the initial letter of the saint to whom the church is dedicated, incorporated with the cross, is considered appropriate. Velvet is the best material for the alms-bag. It should be pasted, or tightly tacked, on framed holland, and the design, cut in card, worked upon it. Either gold, gold silk, silver, or white silk, may be used, indiscriminately, according to the color of the ground or the nature of the design. In a well-appointed church the alms-bags vary, and correspond in color with the apparel of the altar, according to the day. The



## Old Books and New.

### ORNAMENTAL BOOKS.

To the vast majority of persons, a book is a book, and that is all; and if they were told that the mere bindings of some small volumes made them as valuable as rare and beautiful paintings by famous masters they would hardly believe the statement, or, if they did believe it, would account the person who should spend

thousands of dollars in such a way as little else than a lunatic. Yet it is true; and those who spend their money in this way are among the most cultivated of all collectors. It is not given to every one to appreciate the fine points of a binding by a Derome or Roger Payne, or one made for Grolier or De Thou; but without special knowledge any one can see for himself in a general way, that examples bearing the cachet of any one of these names are beautiful in design and execution, and, bearing in mind that probably no binder of to-day produces anything quite so good as the best of them, he will understand how an amateur in fine bindings may, after all, be in possession of his senses. Like all collectors, however, he whose speciality is old books has his weaknesses. It was very amusing to watch two well-known New York amateurs one day last month in Mr. Bonaventure's shop, where they had been invited with others to witness the opening of a case of precious books fresh from the Custom House. The gentlemen were friends, but rival collectors, and, while conversing, each had a little volume secreted under his arm.

There are three classes of ornamental books: manuscripts, books of prints, and books whose chief value lies in the binding. At Bonaventure's we found, during a recent visit, excellent examples of each. Of

the first class, for instance, there was from the library of Firman Didot, Boccaccio's "Des cas des nobles hommes et femmes infortunés;" a grand old folio missal of nearly three hundred vellum leaves, con-

taining ninety-five miniatures and thousands of illuminated letters, the latter with that wonderful plate gold decoration—a lost art—which after the lapse of centuries comes to us with unimpaired brilliance. The pictures are all in what, nowadays, we should call body color, and curious, indeed, is the way in which some of the stories are told. There are martyrdoms in every style—roastings, boilings, flayings and decapitations—all very realistically treated. We were particularly delighted with the naïve portrayal of the fate of Samson at the hands of Delilah. Both appear in mediæval costume. She wears a very tall conical head-dress, and is seated comfortably, holding the wretched man's head in her lap, while a youth with one hand clips his hair, and with the other puts out his eyes with a double-pronged fork.

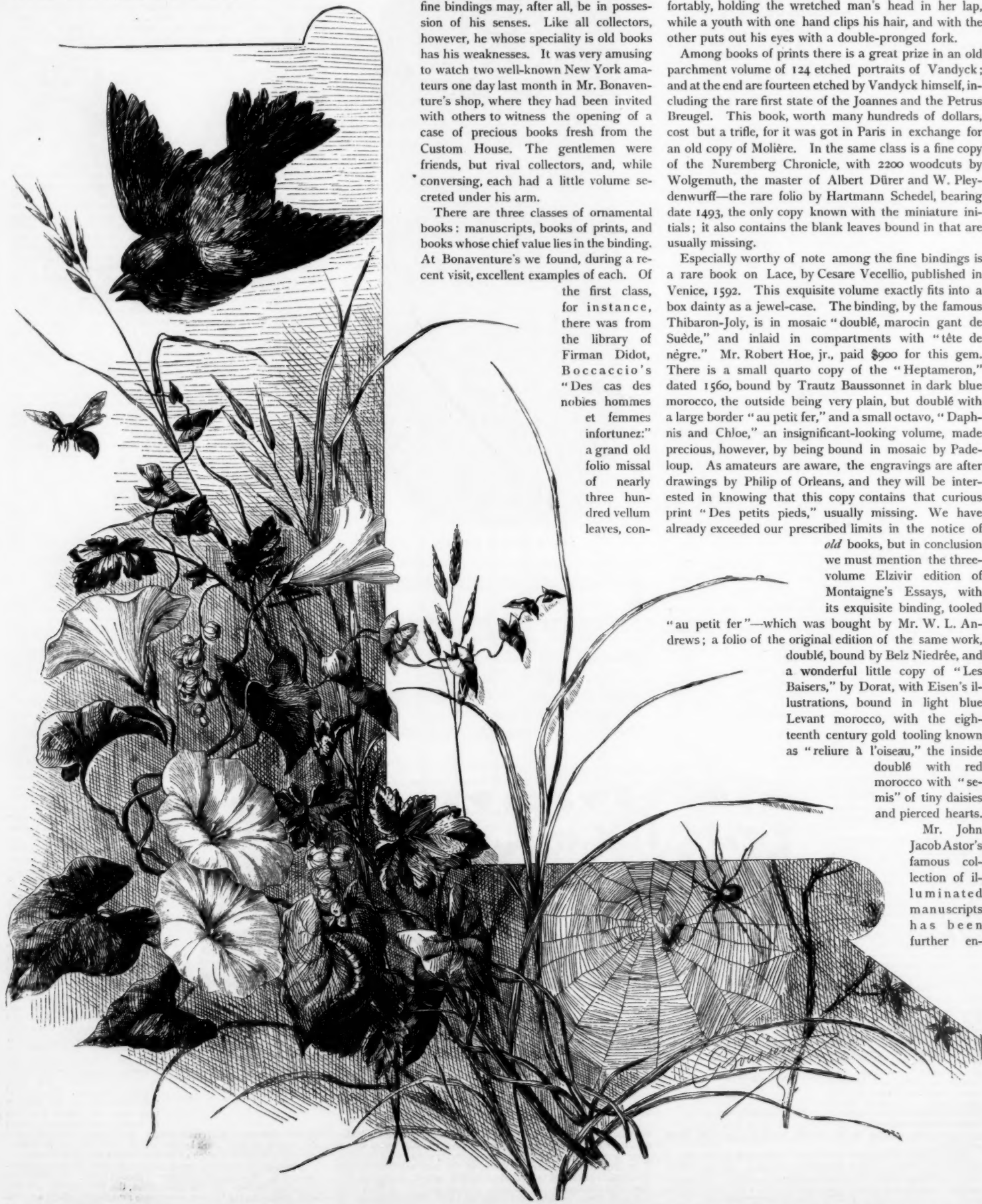
Among books of prints there is a great prize in an old parchment volume of 124 etched portraits of Vandyck; and at the end are fourteen etched by Vandyck himself, including the rare first state of the Joannes and the Petrus Breugel. This book, worth many hundreds of dollars, cost but a trifle, for it was got in Paris in exchange for an old copy of Molière. In the same class is a fine copy of the Nuremberg Chronicle, with 2200 woodcuts by Wolgemuth, the master of Albert Dürer and W. Pleydenwurff—the rare folio by Hartmann Schedel, bearing date 1493, the only copy known with the miniature initials; it also contains the blank leaves bound in that are usually missing.

Especially worthy of note among the fine bindings is a rare book on Lace, by Cesare Vecellio, published in Venice, 1592. This exquisite volume exactly fits into a box dainty as a jewel-case. The binding, by the famous Thibaron-Joly, is in mosaic "doublé, marocin gant de Suède," and inlaid in compartments with "tête de nègre." Mr. Robert Hoe, jr., paid \$900 for this gem. There is a small quarto copy of the "Heptameron," dated 1560, bound by Trautz Baussonnet in dark blue morocco, the outside being very plain, but doublé with a large border "au petit fer," and a small octavo, "Daphnis and Chloe," an insignificant-looking volume, made precious, however, by being bound in mosaic by Padeloup. As amateurs are aware, the engravings are after drawings by Philip of Orleans, and they will be interested in knowing that this copy contains that curious print "Des petits pieds," usually missing. We have already exceeded our prescribed limits in the notice of

old books, but in conclusion we must mention the three-volume Elzvir edition of Montaigne's Essays, with its exquisite binding, tooled

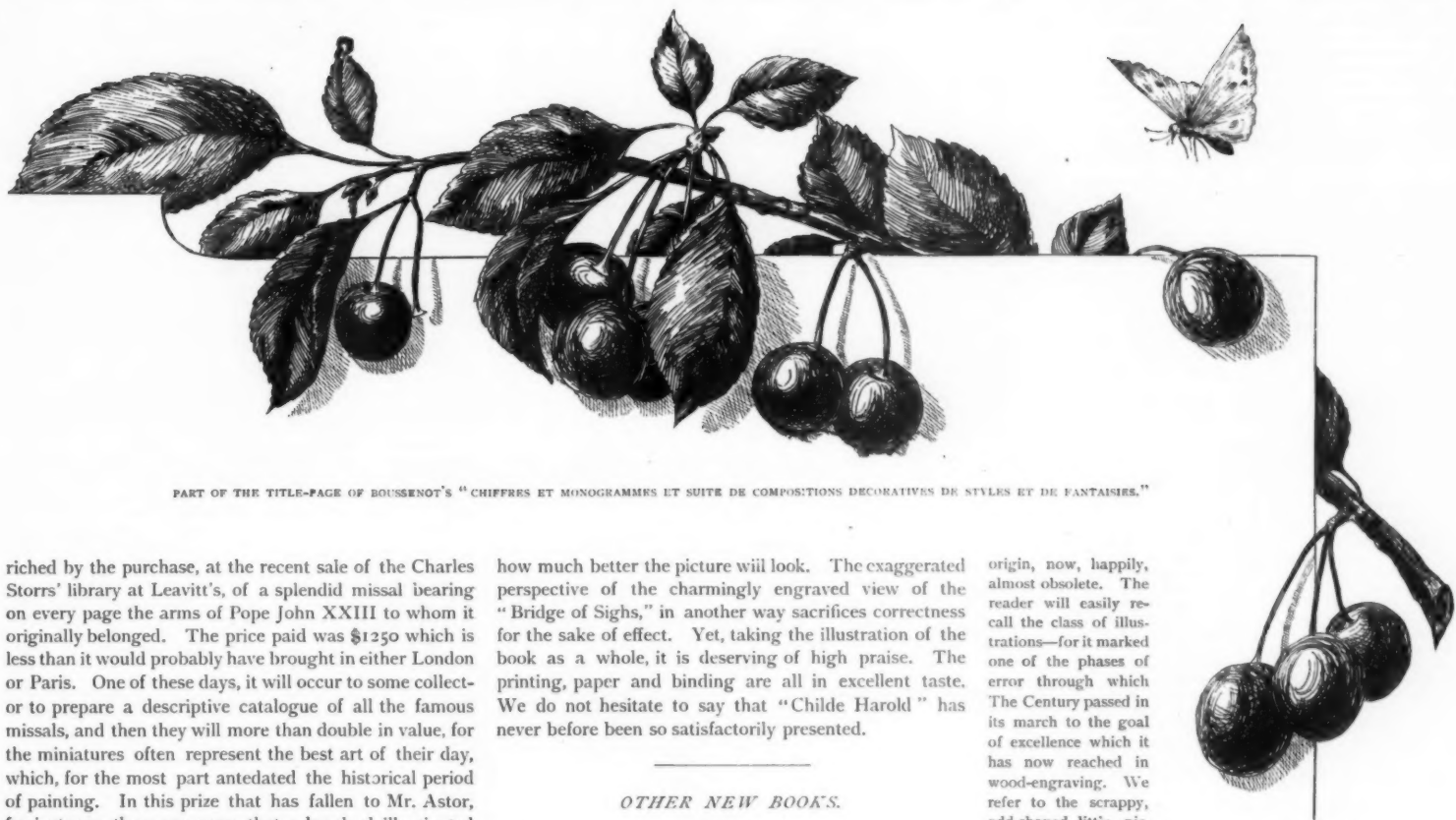
"au petit fer"—which was bought by Mr. W. L. Andrews; a folio of the original edition of the same work, doublé, bound by Belz Niedrée, and a wonderful little copy of "Les Baisers," by Dorat, with Eisen's illustrations, bound in light blue Levant morocco, with the eighteenth century gold tooling known as "reliure à l'oiseau," the inside doublé with red morocco with "se-mis" of tiny daisies and pierced hearts.

Mr. John Jacob Astor's famous collection of illuminated manuscripts has been further en-



PART OF THE TITLE-PAGE OF BOUSSENOT'S "CHIFFRES ET MONOGRAMMES ET SUITE DE COMPOSITIONS DECORATIVES DE STYLES ET DE FANTAISIES."





PART OF THE TITLE-PAGE OF BOUSSENOT'S "CHIFFRES ET MONOGRAMMES ET SUITE DE COMPOSITIONS DECORATIVES DE STYLES ET DE FANTAISIES."

riched by the purchase, at the recent sale of the Charles Storrs' library at Leavitt's, of a splendid missal bearing on every page the arms of Pope John XXIII to whom it originally belonged. The price paid was \$1250 which is less than it would probably have brought in either London or Paris. One of these days, it will occur to some collector to prepare a descriptive catalogue of all the famous missals, and then they will more than double in value, for the miniatures often represent the best art of their day, which, for the most part antedated the historical period of painting. In this prize that has fallen to Mr. Astor, for instance, there are more than a hundred illuminated miniatures of saints, executed by artists who we may be sure were among the most famous of their day. But little or nothing is known of these miniaturists of the early part of the fifteenth century, when Pope John wore the triple crown.

Among other fifteenth-century manuscripts dispersed at the Charles Storrs' sale were the *Morals of Pope Gregory*, which was sold for \$100; a *Book of Hours* for \$200; and *Peta de Crescentii's Treatise on Agriculture* for the same sum. Gould's "*Humming Birds*," bound by Zaehnsdorf, brought \$330, and Gould's "*Birds of Great Britain*," \$200.

#### "CHILDE HAROLD" ILLUSTRATED.

JUST now, when it is the fashion to reprint, at great expense, some short favorite poem and, by forcing the text, make it yield a profusely illustrated volume, it is gratifying to find some publishers recognize that there is quite a respectable class of readers who consider a book first for its letterpress and only secondarily for its pictures. Messrs. Ticknor & Co. appear to be of this latter kind. The volume before us is more of the good old-fashioned sort, in its simple plan of illustration; but it is certainly not behind the age as to the quality of its engravings, which are by George Andrew, W. J. Dana, S. S. Kilburn, G. E. Johnson, V. Chandler, H. E. Sylvester, and last and chief, A. V. S. Anthony, under whose supervision the whole of the illustration has been done. The names of the engravers rarely appear on the blocks, but this time they are given at the beginning of the book with those of the artists, E. H. Garrett, S. L. Smith, Harry Fenn, F. B. Schell, G. Perkins, J. D. Woodward, L. S. Ipsen, F. Myrick and Mr. Anthony.

The illustrations are chiefly of landscape, descriptive of the text, although there are such notable figure blocks as Mr. Andrew's admirably engraved portrait of the bard, a charmingly ideal "Ianthe" and a less charming but vigorous bust of "Inez," which, from its realism, we fancy must have been engraved from a photograph. Some of the ornamental pieces by Mr. Smith, and others, which we take to be by Mr. Ipsen, are admirable. Of the general illustrations little can be said but in praise. In the sea views false lights and shadows are too often given for the sake of effect. A flagrant instance of this kind will be noticed on page 143, where the reflection of a sail in the water is seen at a plane that must be miles away from the vessel. On page 231 a similar fault occurs in duplicate, putting the final touch of absurdity to an originally beautiful little woodcut but which has already suffered in effect by the indiscriminate placing of high lights. Put a finger over the larger sail and see

how much better the picture will look. The exaggerated perspective of the charmingly engraved view of the "Bridge of Sighs," in another way sacrifices correctness for the sake of effect. Yet, taking the illustration of the book as a whole, it is deserving of high praise. The printing, paper and binding are all in excellent taste. We do not hesitate to say that "Childe Harold" has never before been so satisfactorily presented.

#### OTHER NEW BOOKS.

**TUSCAN CITIES.**—In nothing he has written has William D. Howells shown more decidedly the artistic bias in his temperament than in this delightful volume, which comes from the press of Ticknor & Co., and he has been most fortunate in getting so appreciative an illustrator of his text as Joseph Pennell, who contributes the best of the drawings. The papers originally appeared in *The Century* magazine. What we said at that time in depreciation of the wood-engraver's laborious imitation of the technique of Mr. Pennell's etchings we must in substance repeat here: the imitation with the burin of effects of technique peculiar to the needle—between these tools there is little if any affinity—should be avoided as a practice opposed to correct art principles. It may be a matter of great satisfaction to Messrs. Whitney and Collins to come so marvelously near to their copy, but we assure them it would be better for their reputation if they would give us instead their best wood-engraving, than which there is none better. Apart from these fac-similes, the volume is rich in genuine woodcuts, which pretend to be nothing different, and in pen-drawings, chiefly by Mr. Pennell, which, in their way, are quite as artistic as his etchings. To those who have visited the cities of Tuscany, as well as to those who have not, Mr. Howells's book will be most welcome.

**THE MODERN CUPID** (Estes & Lauriat).—Shall we call this a pretty trifle, or condemn it as pretty trifling? To be just, perhaps, we should do both. It is an attractive portfolio, with charming vignette illustrations, which are settings for the thinnest possible verses, recounting the adventure of a young man who meets a pretty woman in the train, ogles her, kisses her passing through a tunnel, and eventually goes off with her in a cab. If all this sounds strange and improper, we can only say that it is taken from the French.

**POETS OF AMERICA**, by Edmund C. Stedman, is a fit companion to his "Victorian Poets," which, like this, is a valuable critical handbook for reference. The volumes together give the judgment of a critic—himself a poet of no mean ability—admirably qualified for the task of reviewing the poetical literature of the past half century, in England and in America, from the beginning to the present day. This Mr. Stedman does thoroughly, sympathetically and with rare discrimination. The eleven chapters of the book are as follows: Early and Recent Conditions; Growth of the American School; Bryant; Whittier; Emerson; Longfellow; Poe; Holmes; Lowell; Walt Whitman; Bayard Taylor; and finally a rapid summary of what is now doing, as a basis of speculation on the outlook and the chances of a revival in the future. (Houghton, Mifflin & Co.).

**POEMS OF CHILD LIFE AND COUNTRY LIFE** is truly a charming collection of six little color-printed books, brought out by E. & J. B. Young & Co. Although intended for the young folks, some of the series, such as "The Poet and the Brook" and "The Mill Stream," will be perused with pleasure by the adult. The verses by Juliana H. Ewing, and the drawings by R. André, are admirable, and the coloring by the latter, artistically considered, is certainly far above the average of what is found in publications of this kind. From every point of view, in fact, we can cordially recommend these pretty little books as the best of their kind, and as they are quite inexpensive they are sure to sell well.

**WORDSWORTH'S "ODE ON IMMORTALITY"** and lines on "Tintern Abbey" have been done into a little picture-book in cheap imitation of a class of publications of American

origin, now, happily, almost obsolete. The reader will easily recall the class of illustrations—for it marked one of the phases of error through which The Century passed in its march to the goal of excellence which it has now reached in wood-engraving. We refer to the scrappy, odd-shaped little pictures overlapping or running into each other, with curled corners or frame-like borders, or what-not—anything for eccentricity—which was all done under the delusion that it was Japanese. This little volume has all the faults of that American aberration, but it shows nothing of the skill which our best wood-engravers wasted on the artists' follies. We are sorry to find on the title-page the imprint of Cassell & Co.

A SUPERB portfolio of ciphers, monograms, and decorative motives, all admirably etched by Gustave Bousenot, has just appeared in Paris, under the title *CHIFFRES ET MONOGRAMMES ET SUITE DE COMPOSITIONS DECORATIVES DE STYLES ET DE FANTAISIES*. Mr. Bonaventure, the American agent for the work, who has only an advance copy, permits us to reproduce from it the illustrations which appear on this and the opposite page. More striking decorative motives it would be difficult to find. Both are fragments of the title. Between the covers there is a veritable treasure-house of decorative notions especially valuable to the industrial art-worker.

**ROSES OF SHADOW** is a first novel by T. R. Sullivan, and a remarkably good one it is. His literary sponsors are Charles Scribner's Sons. They have reason to be proud of their protégé.

**MARUJA** is a Spanish-American story by Bret Harte, with the familiar Californian scenic background. A new, if not attractive character, is the sneaking tramp, and the mad major-domo of La Mission Perdida, the home of the heroine who gives her name to the book, is striking and picturesque. (Houghton, Mifflin & Co.).

**A WHEEL OF FIRE**, by Arlo Bates, is a novel of uncommon merit, with an ingenious plot dramatically carried out and relieved, in its somewhat gruesome fatalism, by a cheery minor plot which introduces the reader to a pair of happy lovers who bring us to the comfortable conclusion that, after all, life may be worth living. Charles Scribner's Sons are the publishers.

"AN episode in water-color" is the way The Atlantic Monthly characterizes Sarah Orne Jewett's charming story *A MARSH ISLAND*. We suspect that the play on words is accidental, but the term happily conveys the idea of the refinement and delicacy of this writer's literary method, and, we might add, her limitations as a story-teller. There is no strong plot in "A Marsh Island," and no strong writing; but the narrative is pure and sweet, the personages are firmly outlined, and the local color is broadly washed in. (Houghton, Mifflin & Co.).

"AN ORIGINAL BELLE," by E. P. Roe (Dodd, Mead & Co.), is a novel "with a purpose," and that, in the eyes of many, would condemn it unread. The persons who would do so would make a mistake, and, in the words of the immortal Gilbert, "they never would be missed" in the vast army of Mr. Roe's admirers. It may be that the beautiful Marian is rather more priggish than good in the confidence with which she determines that men shall be noble and heroic in thought and deed, all for the sake of her "beaux yeux." But there is much womanliness in her for all that, and if you do not like her, you certainly cannot fail to be interested in the spirited scenes of the Civil War—amid which she moves—and in the dauntless manner in which her knight, the gallant Merwyn, acquits himself. The account of the New York draft riot of 1863, while highly dramatic, is not overdrawn. Old Superintendent Matsell used to declare that the men under his command made "the finest police force in the world," and the saying has passed into something of a proverb, not untouched with

irony. If his men, however, were the same as served under Superintendent Acton at the time of the draft riots, the eulogium, perhaps, was not extravagant, for the courage with which the latter, enormously outnumbered, charged upon the armed mobs was beyond all praise. It was a bold idea of the novelist to make his hero, club in hand, fighting in the ranks of the police, instead of in a cavalry charge "on the lawn of a Southern plantation, with the eyes of a fair woman watching his deeds." All the romance and martial inspiration were wanting; but Merwyn proved himself a brave fellow, and everybody will rejoice to know that he succeeded at last in winning the girl of his heart.

**THE SAXE HOLM STORIES**—a new edition—come to us from the press of Charles Scribner's Sons in two paper-covered volumes printed in large clear type. There are eleven stories, nearly all of which are worth reading. The reader, however, who has time only to dip between the covers would do well to read first "Whose Wife Was She?" and "How One Woman Kept Her Husband." But from the sensational character of these titles, the average reader probably would select these two of his own accord. The authorship of the Saxe Holm stories remains a mystery.

**HYPERÆSTHESIA** is the forbidding name of a very readable novel by Mary Cruger, published by Fords, Howard & Hulbert. The writer has a curious way of painting her personages and offsetting the mental needs of one against the positive traits of another. The idea is clever, and is carried out sometimes in a way that shows much familiarity with human nature; but the wires that move the puppets are by far too much "en évidence" for true art. Among the best-drawn characters is that of the weak and mild Captain Headley, who will do absolutely nothing without first getting the consent of his wife, a bold, unscrupulous woman who would make it appear that her lamb-like consort is a veritable fiend in fury.

**THE WILD FLOWERS OF COLORADO**, by Emma Homan Thayer, published by Cassell & Co., is one of those expensively gotten up books that one supposes it can hardly pay to bring out. In this case, we are assured, however, that the contrary is the case, and that the book, notwithstanding the great cost of producing its twenty-four chromo-lithographic plates, has given even a profit on the outlay. The merit of the work rests chiefly on the fidelity with which Mrs. Thayer has copied the specimens she has collected. We can well believe that botanically they are all that could be desired. Artistically considered, however, the plates cannot be praised, both color and drawing being too evidently the timid work of an amateur. We would suggest, too, in future productions of this sort, the advisability of using colored backgrounds, when it is desired to show off a white or delicately tinted flower. The cold white of the paper for a ground would destroy the effect of much stronger work than these plates afford.

**BRIC-À-BRAC STORIES**. (Charles Scribner's Sons). Those most fortunate of children, "Fairfax, Frank and Archy," who it is no secret, are the sons of the accomplished Mrs. Burton Harrison, have inspired that very clever and versatile lady to put forth a new book of fairy tales. We need hardly say that it is unlike any other book of fairy tales that ever was written; not that the stories are evolved out of the inner consciousness of the authoress—for they are taken from such widely varied sources as Andersen, Boccaccio, Daudet, d'Aulnoy, Irving, Wirt Sikes and Weiland—but because they are told in the peculiarly agreeable manner which belongs to Mrs. Harrison and no one else. The plan of the book in itself arouses the most delightful anticipations. Before turning half a dozen pages we discern the meaning of the title. The objects of bric-à-brac in the drawing-room which little Regi has long regarded with childish wonder suddenly—like little Ida's flowers in dear old Hans Christian Andersen's story—become communicative and narrate, each with the local coloring of the particular land from which it came, the marvellous tales of love, gallantry and adventure which make up the volume. The Russian samovar leads off; then an old-fashioned silver brooch with Prince of Wales' feathers tells about "Taffy and the Little Folk in Green;" an Arabian pipe with a carved amber mouthpiece narrates such a wonderful story of two wicked brothers, a Moor and a magic ring as Scheherazade might have had ready for the thousand and second night; a nodding Chinese mandarin tells a characteristically national story of filial piety; a curious drinking-cup made of a walrus-tooth introduces an Icelandic saga. And so on to the end of this very entertaining collection of twenty tales of all climes and nations, and these are embellished by Walter Crane with more than twenty full-page illustrations admirably suited to the text.

**DAVY AND THE GOBLIN**, or "What followed reading 'Alice's Adventures in Wonderland,'" is a charmingly written and humorously illustrated volume for young folks, by Charles E. Carryl. The surname of the author being like in sound to that of the historian of the immortal adventures of Alice is a coincidence that, with the somewhat imitative title of the book, rather handicaps him. But **DAVY AND THE GOBLIN** has wit and originality enough to stand on its own merits. The publishers, Ticknor & Co., have spared no expense in bringing it out in a manner worthy of their reputation.

**LOVE—OR A NAME** (Ticknor & Co.), the latest novel by Julian Hawthorne, shows a decided advance in the art of story-telling over the previous works of fiction from his pen. It is easy for carping critics to insist on comparing, to his disadvantage, his work with that of his more famous father; but is it not time to stop this most unfair of tests, and give this accomplished writer the credit for the power and originality he undoubtedly possesses? He has outgrown his early faults and can well afford to be judged without reference to his name, except so far as he has given it a new claim to the respect of the world of letters.

**THE TWO ELSIES** is another of "The Elsie Books" series, by Martha Finley, published by Dodd, Mead & Co.—ideal Sunday-school stories.

**LE LIVRE DES COLLECTIONNEURS**, by M. Maze-Sencier, tells of some curious collectors. One lady will have nothing but knitting and crochet-needles, another, Madame Jubinal de Saint-Aubin, has collected hundreds of corset-busks, some of which are magnificently engraved—including busks that belonged to Marie-Antoinette, the Chevalier d'Eon, Madame de Staël, the Empress Josephine, and Queen Christina of Sweden, and several made of the precious metals and even set with jewels. Baron Pérignon, has a vast collection of buttons, among which are numerous specimens bearing portraits of men and women who played leading parts in the French Revolution. A second enthusiast pays high prices for old gloves, and has thus managed to procure personal relics of all the great beauties of the last two centuries and a half. A third collects wigs. He bought for 200 guineas one which had been worn by Sterne, and a very dirty one of Immanuel Kant's for 200 francs. Lord Beaconsfield had a fine collection of pipes, and other persons have collections of hats, walking-sticks, snuff-boxes, watches, clocks, and old clothes. In the two last-named specialties might have been mentioned, Mr. George W. Childs, of Philadelphia, and in the preceding one, Mr. Joseph W. Drexel, of New York. The Childs collection of clocks and the Drexel collection of watches are hardly surpassed. M. de Ferrari has spent upward of \$300,000 in acquiring old postage-stamps of all nations, and his collection now fills a large room, it requiring the continual services of two librarians to arrange and catalogue his hundreds of thousands of specimens.



CONVOLVULUS BORDER.

PUBLISHED FOR S. P. S., BORDENTOWN, N. J.

## LITERARY NOTES.

It is with great pleasure we notice the steady improvement of that excellent periodical, *The Magazine of Art*, published by Cassell & Co. The November number is very attractively illustrated. The frontispiece is an ink-photo reproduction in brown of an engraving of Romney's painting of Lady Hamilton, "The Spinstress." In what dictionary, by the way, was that word found? Three other well-engraved portraits of the beautiful Lady Hamilton are given. There is an excellent criticism on the American pictures at the Paris Salon this year with five illustrations. In that of Alexander Harrison, one of the figures has been badly mutilated to meet the exigencies of public taste. The engraver has improved on the artist's work, so far as the hands are concerned, in his cutting of John S. Sargent's painting of "The Misses Vickers."

**BRENTANO BROTHERS** have for sale the complete vocal score of *The Mikado*, by Gilbert and Sullivan, arranged for the pianoforte by George Lowell Tracy, of Boston.

A PLEASANT account of "Thackeray as an Art Critic" is a feature of the November Atlantic.

THE forthcoming translation from the French of the weird "Salaambô" is by Mr. Sheldon, an American. The story has been the inspiration of many a startling painting in the Paris Salon, notably the immense and sanguinary canvas by Benjamin Constant this year, in the Palais de l'Industrie. The appearance of the book in the vernacular is awaited with no little interest.

THE WHITNEY AND LOWELL CALENDARS for 1886, just received from Houghton, Mifflin & Co. are mounted on decorated cards for hanging up, and are good examples of color printing. The same firm reissues its Holmes, Emerson, Longfellow and Whittier calendars, with newly arranged selections from their writings.

## PORTRAIT PAINTING IN OIL.

**HINTS ON PRACTICAL DRAWING AND PAINTING**, a paper read before the Chautauqua Society of Fine Arts, last August, by Frank Fowler, has been published by Cassell & Co. The following suggestions are given in relation to portraiture:

"It is especially ungraceful to pose the head too low on the canvas, as too large a space above belittles the whole figure. For bust-portraits, the conventional rule is to allow half the length of the head between the top of the head and the frame. This suggestion is worth bearing in mind, but should be modified according to the special requirements of each case.

"In a profile head there should be allowed a little more space in front of the head than behind. In placing full-length portraits, be careful to leave enough room at the bottom of the canvas below the feet, so that the figure may appear to stand well inside the frame; the greater this space, the further back the figure will appear to be. Too little space at the bottom of the canvas brings the figure too far forward.

"In arranging the composition of a portrait, a very common error is to pose the head and body in the same direction. This gives a very commonplace effect, and should be avoided. For example, instead of placing both face and figure in full front view, turn the shoulders a little around, so that they are seen in three-quarters; or select the front view of the figure, while the face is seen in three-quarters.

"Avoid crude or striking colors in the draperies of a portrait, and when selecting a background see that it harmonizes well with the flesh tints of the sitter; for the background has much to do with the success of a portrait."

## SOME FLORAL PANEL DESIGNS.

THE six designs given in plates 490, 491 and 492, are copied from actual decorations in the drawing-room of an English country mansion. For amateurs' use they will be found specially adapted for decorative panels to be painted on wood, metal, glass, or silk. The flowers being conventionally treated need not necessarily follow the exact coloring to be found in nature, so long as the composition is harmonious.

No. 1 represents the purple iris, and is a beautiful rather light purple with markings of a dark, rich shade, and yellow centres. The leaves are silvery gray green, rather blue than yellow in quality. The background is a tone of deep rich amber qualified by gray. Paint this background with yellow ochre, orange cadmium, burnt Sienna, ivory black, and white, adding a little madder lake in the deeper parts. The purple flowers are painted with cobalt, white, madder lake, a little yellow ochre, and a very little ivory black. In the shadows use the same colors, adding raw umber and burnt Sienna. In the leaves use permanent blue in place of Antwerp, white, a little cadmium, madder lake and ivory black, with burnt Sienna added in the shading.

In No. 2 the flowers are a cool rather purplish blue, and the leaves a medium shade of green. The background is a tone of deep greenish bronze. Use for this terre verte, orange cadmium, raw umber, white, yellow ochre, burnt Sienna, and ivory black. Paint the blue flowers with permanent blue, white, a little madder lake, a little yellow ochre, raw umber, and a little ivory black. In the shadows use the same colors, adding burnt Sienna in the deepest touches. In the sprays at the bottom, the blossoms are straw-colored and the leaves darker than those of the foxglove.

In No. 3 the little corn-flowers are pale blue, and the conventionalized wheat is light grayish yellow. Make the background a tone of warm plum-color qualified by gray. Use for this background permanent blue, madder lake, burnt Sienna, yellow ochre, white, and ivory black. Paint the blue flowers with Antwerp blue, white, a little light cadmium, madder lake, and a little ivory black. In the shadows, add to these colors raw umber, and burnt Sienna.

In No. 4 make the flowers a rather dull pink, with leaves of dark, rich green. The background for this is a tone of copper color qualified by gray. For this background use yellow ochre, orange cadmium, white, ivory black, madder lake, and raw umber. The pink flowers are painted with madder lake, yellow ochre, white, raw umber, and a little ivory black. In the shadows use the same colors, adding burnt Sienna, and using less white and yellow ochre. Paint the green leaves with terre verte, cadmium, white, Antwerp blue, raw umber, burnt Sienna, and ivory black.

In No. 5 the little starry blossoms resembling daisies may be painted white with yellow centres, while the larger flowers are pale pink with yellow stamens. The mushrooms at the foot are a yellow gray outside with deeper reddish gray tones beneath. The background for this is a rather light blue-gray, warm and soft in quality. Paint this ground with permanent blue, white, ivory black, raw umber, a little yellow ochre and madder lake, with a little burnt Sienna in the darker touches. In the pink flowers use vermilion, madder lake, white, yellow ochre, and a very little ivory black. In the shadows use raw umber, madder lake, light red, white, and ivory black. The green leaves are rather yellow in quality.

In No. 6 the flowers are a soft creamy white on a ground of deep crimson. The leaves are warm light yellowish green. The little branches at the bottom are darker and grayer in quality. To paint this background in oil colors, use madder lake and bone brown with a little ivory black, and a very little white if necessary. Paint the leaves with light zinobor green, white, light cadmium, vermilion, and ivory black. In the shadows use Antwerp blue, burnt Sienna, white, a little cadmium, raw umber, and ivory black.

In painting these designs on silk, metal, or glass, omit the backgrounds.



## Correspondence.

## FIRST STEPS IN PORTRAIT-PAINTING.

SIR: What colors ordinarily are used in painting a portrait? Of course one's palette is to be set according to the complexion of the sitter; but I mean generally, what pigments are best suited, commencing with white and ending with black. (2) What pigments are best suited to lay in the subject in order to get the proper effects of light and shade? (3) What colors are best for flesh tints? (4) What combination of colors are best for the gray to meet and break the carnations? (5) Same as to green tones? (6) What combination of the darkest markings and decided touches about mouth, eyes, etc.? In short, will you be so kind, as best you can, to tell me the proper way of beginning and conducting a portrait (say of a man), and the manner in which the flesh tints and the gray and green tints are laid, and the reds, etc., and also the manner in which they are freely united to destroy the chalky or crude appearance.

C., Lexington, Ky.

In painting a portrait, the colors to be used are silver white, yellow ochre, vermilion, light red, madder lake, raw umber, cobalt, burnt Sienna, and ivory black. (2) The portrait is first laid in with burnt Sienna and black, mixed with turpentine so as to form a thin wash, a warm brown color, leaving the canvas bare for the lights. (3) For the general tones of flesh in a man's head use white, yellow ochre, light red, madder lake, and a little raw umber, cobalt, and ivory black. The shadows are painted with yellow ochre, raw umber, ivory black, burnt Sienna, and madder lake, cobalt, and a little white. For the high lights, use white, yellow ochre, vermilion, madder lake, and a very little ivory black. (4) The gray half-tints uniting the shadow to the carnation of the cheek are painted with white, yellow ochre, ivory black, a little cobalt, and light red, adding a little madder lake where the half-tint melts into the cheek. (5) A greenish half-tint is made with yellow ochre, white, cobalt, and a little ivory black, adding, perhaps, a little madder lake. (6) The dark rich accents about the nose, eyes, ears, mouth, etc., are painted with madder lake, burnt Sienna, ivory black and a little cobalt.

Each tint should be laid in with careful study of its relation to the surroundings. Do not blend, but unite the edges of the tones by dragging the color together with a clean, soft, flat bristle-brush, thus softening the effect and modelling the whole face.

## POSING A GROUP.

SIR: I wish to paint in oils the portraits of two young ladies, life-size, three-quarter length. One is a blonde, the other a brunette. Can you give me some idea as to a natural and easy way to pose them? (2) What sort of background ought I to use if the blonde is dressed in pink or blue silk and the brunette in cream-color? (3) My studio has two windows, a south and east. Where ought I to pose my models to get the best light on them, and on my work at the same time? I inclose plan of my studio.

C. C. L., Cartersville, Ga.

(1) To compose such a portrait is not an easy matter without seeing the persons to be painted, as the pose of the head should depend largely upon the character of the face. A very fat, round face should not be full front view, but turned in three-quarters. Again, if the nose is very large and protruding, a front view would be more favorable than a profile, and so on. We can therefore only give a conventional idea of how to pose the figures. The taller girl may be seated in a chair, showing a front view of the face, while the figure is turned slightly toward the other who stands by her side slightly behind, with her hand resting on the back of the chair upon which the other is sitting. (2) A good background for this group would be a tone of rather dark yellowish gray, something like old gold or amber. If preferred, a tone of warm, greenish gray, lighter in color, may be used. (3) To get a good effect of light, curtain off the east window entirely, and let the light come from the south, as you have no north light. Place the figures a little to the western side of the window, so that the light and shade may fall agreeably, and place your easel directly in front of the window, but so turned that the light falls over your left shoulder.

## AN AMATEUR'S CHURCH DECORATION.

AGNES, Jefferson, O. is decorating the interior of a small country church. She says: "The plain pine-wood is to be painted in white, imitation marble" (that is very bad—a lie in a church!—Ed. A. A.) and wants to know how to paint in black and gold on the altar front, or fount—the writing is not plain—a Renaissance design. She also asks "With what can I stain the glass windows that will not require firing? Will varnish colors do, to be used with alcohol?"

Trace the design upon the wood, and then put in the black paint, covering the part to be gilded with a tone of yellow ochre and white, modified with a little black. This will allow you to study the effect, before applying the gilt, which will be better if put on over the under painting described. Any good preparation of gilt paint, such as Williams's or Bessemer's gold will do. It is applied with a small, flat bristle-brush, being diluted according to the directions accompanying the preparation. Use turpentine with the black and yellow. Select one of the many border designs given in back numbers of The Art Amateur for wood-carv-

ing. Paint this around the edge, separating the altar front into three panels, and letting the border form the outline of each panel. On one side paint a bunch of grapes, on the other, perhaps, a sheaf of wheat. In the centre panel paint the symbol I. H. S. arranged in a monogram with the cross in the centre, such as has often been given in this magazine. Varnish colors will do very well for painting the windows in the manner of stained glass. A New York artist has just painted a studio window with wonderfully good effect, using siccatis de Haarlem and oil colors; and the decoration will last a long time, he says.

## WAX PAINTING.

A. S. A., Troy, N. Y.—Oil colors are used in what is known as wax painting, so called because they are diluted at the moment of putting on, with liquid wax mixed with essential oil. One advantage gained by painting in this manner is the absence of the alternation of shadows and bright spots which in oil painting are scarcely corrected by the varnish, which generalizes the gloss. The use of wax not only gives to the whole a soft and uniform aspect, which allows one to see the picture well wherever he may be placed, but it gives something of the quality of fresco, although with less lightness and limpidity of tone. More brilliant colors can be used in wax painting than in fresco, and the painter can retouch his work as often as he chooses.

## EMBROIDERY HINTS.

H. F. Troy, N. Y.—To make linen work smooth and even when it is finished, it should be damped all over at the back with

pattern, and with a stiletto, metallic pencil or knitting-needle, or other hard-pointed, but not too sharp instrument, taking care to keep the paper pattern from slipping, and that the fingers do not press so heavily on the transferring paper as to cause the color to come off unduly. The ordinary carbonized paper is easily procured. The objection to it is that the color may come off too readily, and a shade of blue or gray be left on the material, especially if the latter be at all of a rough or woolly texture. Before a new sheet of this paper is used, it should be rubbed gently with a cloth so as to remove any unfixed color.

## DIRECTIONS FOR HAMMERED BRASS-WORK.

S. P., Boston, and others.—Your request for simple designs for repoussé work, as you will see in turning to the supplement pages of this number, has been complied with; and as your request has been echoed by many others of our readers, you may count on finding in the Magazine in future a variety of practical and artistic designs suitable for your purpose. The circular plaque will be found a useful centre for a larger design. Like the oblong panels and the borders which accompany them, they are well suited for first attempts. We fancy that the designs for corners for boxes and book covers will be seized upon at once for execution. Small brass nails with round heads, procurable at hardware shops, may be used for fastening them on, and if the nails are properly distributed, the effect will be found very ornamental. The false hinge is to be fret-sawed, but a few decorative lines may be hammered in.

Directions for hammering brass have already been given more than once in these columns; but, for the benefit of new subscribers who may not have access to the back numbers of the Magazine, we make the following extract from the circular of Goodnow & Wightman, of Boston, who will supply you with all the materials for the work:

"After selecting your pattern, procure a sheet of soft brass of the right size and thickness, being particular to have it sufficiently large, for if made a little small it may cause trouble in the making up, and a little waste gives a better chance for finish at a very slight additional cost. Next get a soft pine board without holes or knots, such as the cover of a packing-box, or cake-board, or you can have your carpenter plane you out a clear piece seven-eighths inch thick and at least an inch larger on all sides than your brass. If you have the board from your carpenter it will be well to have it made at least twenty inches square, so that it can be used several times, and for any sized piece up to eighteen inches square, by having the surface planed after the piece has been pounded.

"Lay the brass on the board and with a brad-awl make holes in the board close to the edge of the brass, and at intervals of from three to four inches on all sides of it, and having obtained screws and washers, put the screws through the washers and screw them into the holes made, until the washers clamp the brass in place. Lay your tracing paper over the brass and the pattern over that, pinning it with thumb tacks to the wood outside the brass, being sure that the pattern comes in the right place on the brass, so that after being traced you have left an equal margin of brass on all sides of the pattern. With a sharp, hard lead-pencil go over the pattern, and when every line is marked, remove the pattern and tracing paper and you will find the pattern all traced on the brass. You are now ready for work.

"Take a repoussé punch No. 1 or 2 for straight lines, No. 3 or 4 for a short curve, No. 5 for a long curve. Hold whichever one you have selected straight with the edge on one of the lines, and with the hammer or mallet in the other hand give a slight blow; the result will be a mark or dent in the brass, following the traced outline. Sliding the tool along the line, strike lightly again, and so continue with the tracer which best fits the line until the whole outline has been dented in this way, being very particular that

the separate marks shall not show, but look rather like one continuous, evenly-marked outline. You must take great care not to strike sufficiently hard to cut through the brass, as in that way it will mar the finish when completed.

"After proceeding thus far, lay aside these tools, and select from your set a matting tool, either No. 5, 6 or 7, as your taste may determine; but No. 5 and 6 look better for large and No. 7 for small pieces. Beginning near the outline which is nearest the edge of the brass, use this tool for the background, and following this around, pound from the edge toward the figure which will raise the figure higher than pounding the other way. By making the marks of the background close together, the figure will make a stronger relief and be more effective.

"After this is all matted, go once more over the outline of the figure with the tracing tools. This will make the background flat and the figure will stand out in strong relief. The pounding is now completed, and, removing the screws, the metal is ready to be polished, lacquered, and made into shape, which one can do himself or have done by any tinman or brass finisher."

## MILLET'S WORK—THE TERM "ANTIQUE."

B. S., Boston.—(1) Millet would gladly have sold a proof of his etching of "The Gleaners" for the price of a loaf of bread; but a hundred dollars would not buy one now. The market price of the "Gleaners," which he gladly sold for 1000 francs, has risen to \$30,000; of the "Angelus," from 2000 francs to \$40,000. No canvas, however small, bearing the signature of Millet, can now be bought for less than three or four thousand dollars. (2) The term "antique" is applied to the paintings and sculptures which were made at that period when the arts were



DECORATIONS FOR HAND SCREENS

PUBLISHED FOR AVIS, QUEBEC.

a sponge, and then stretched tightly and evenly, face downward, on a board, or pinned out on a nailed carpet with a clean cloth underneath it. When the work, as well as the linen, is quite dry, it may be taken up, and if the edges show the pin-marks, they can be smoothed with the fingers. When linen work is washed, it must be treated in the same way.

S. J. T., Trenton, N. J.—Bold applied work may be done in the hand, but finer kinds are most easily managed in a frame. Great care should be taken to cut the applied pieces very exactly; the back of each piece may be just touched with gum—as thick and dry as possible, lest it should come through—in order to keep it in its place on the material, which should first be marked with the pattern. The applied piece should then be very carefully smoothed and adjusted, for a curved or cross-cut piece is very apt to get out of its proper curves or to stretch too much. The edges are fastened down by laying a cord of silver or gold twist, or of thick silk, on the edge, and sewing it down with fine stitches. Another way is to sew over the edges with a buttonhole stitch worked in a lighter or a darker shade of the color of the applied piece. If the pattern be of leaves, their veins may be indicated by long stitches in a little lighter or darker shade, which gives a full and rich effect. Applied work is perhaps better suited for purely conventional forms than for flowers; though in large bold work these last are very telling.

B. S. F., Montreal.—To transfer a design from paper to the ground of a light-colored stuff, the best way is to trace the design on tissue or other thin paper, to lay the material flat upon a table, and fix the place of the pattern upon it very exactly. Then put a piece of carbonized blue or black paper, face downward on the material, between it and the paper



in their greatest perfection among the ancient Greeks and Romans. But it is generally used for statues, bas-reliefs, medals, intaglios and engraved stones.

#### CHANGING THE APPEARANCE OF WOOD.

"HASSON," Boston, asks: "Is it against good taste to paint, stain, or otherwise change one kind of wood to make it resemble another kind? I find it commonly done by the very best decorators in this city. (2) How is the effect of age produced on mahogany, oak and cherry-wood?"

While we disapprove of the vulgar practice of graining an inferior wood in imitation of a better one, we find no objection to staining uniformly woodwork so that it may harmonize with its surroundings. Staining wood should be no more objectionable than painting it, and no one finds the latter is wrong. In staining, moreover, there is the great advantage of retaining in view the natural grain. With the same end, we suppose that there is no positive objection to the practice of producing by chemical action the color in mahogany, oak, and cherry, which otherwise, and far more agreeably comes by age. (2) Lime-water is generally applied to these woods to produce this result. New oak may also be darkened by washing it with a solution of bichromate of potash. It should afterward be oiled.

#### PAINTED PANELS FOR DOORS.

ARTHUR C., Toledo, has been trying to paint in water-colors, designs from The Art Amateur upon the doors of his bedroom, and as "they are coated with ordinary house paint," naturally he has had no success. "Arthur C." might have tried a coating of Chinese white mixed with his background color, before beginning the decoration; but it would have been better not to have attempted to paint upon the wood directly. If skilful with the brush, he would have succeeded better, using oil-colors instead of water-colors. But the best way to proceed is to paint the design on mill-board or very thin, well-seasoned wood cut to the exact size of the panel; or, better still, on plain Lin-crusta, which has a capital surface for decoration. Have the panel fitted in by a carpenter, using a narrow gold beading to hide the edges. If the job be done neatly, no one could tell but the design was painted on the door-panel. The particular advantage is that, on leaving the house, the work can easily be removed for use elsewhere.

#### TO CLEAN AND RESTORE PRINTS.

P. T., Newport, R. I.—To clean and whiten prints which have become dirty by hanging in a smoky room, soak them in a weak, clear solution of chloride of lime until white, and then soak them in running water. Steep them for half an hour in water containing a very little hyposulphite of soda to neutralize any trace of adhering bleach, and dry them between bibulous paper under pressure.

HOWARD, Boston.—Prints injured by damp or age, may be cleaned or restored by observing the following directions: Provide two soft sponges, and then selecting a flat surface—a table, or, if available, a marble slab—place thereon a sheet of white paper larger than the print about to be treated. Take the engraving and carefully dampen it on both sides, with a wet sponge. Fill a pint measure with cold water, and in this put some chloride of lime and oxalic acid in nearly equal proportions; it will be seen when the mixture is right from the fact of the liquid turning magenta color. With this mixture well saturate the injured engraving, continuing the application until every mark or stain is removed, and then sponge off freely with pure cold water.

#### SUGGESTIONS FOR INTERIOR DECORATION.

H. S. S., Connorsville, Ind.—(1) Greenish "old gold" would be a good color for lining the dark green curtains. (2) Carpet the floor if it is in such bad condition.

A. B. F., Lee, Mass., writes: "I wish to decorate in oils the stone-work around an old fireplace; it is smooth and painted black. Will the heat cause the color to crack and peel off; if so, is there any medium to mix with the colors to prevent this?" Ordinary oil colors may be safely used. No medium is needed if you buy the paint in the small tin cans prepared by F. W. Devoe & Co. which comes ready for use.

H., Cincinnati, writes: "What am I to do? I have just taken a flat, but the effect of all my nice furniture is ruined by the number of staring white doors which confront you wherever you turn." The remedy is simple. Paint the doors some warm neutral tint to harmonize with the furniture, and cover some of the doorways with portières. If you had given the general color of the furniture in the different rooms we could have made these suggestions of more definite value.

#### AS TO THE COLOR FOR WINDOW-SHADES.

MRS. K., Newport, asks: "What is the best color for window-shades in a sunny room?" Of course the answer depends a good deal on the color of the walls and the furniture. (If correspondents only would be more explicit!) Buff or grayish green Holland we consider the best colors, as a rule, and give the preference to buff shades; for, while admitting more light when pulled down, they keep out the red or hot rays. Avoid crimson, for it soon fades.

#### HINTS ON CHINA-PAINTING.

H. T., Montreal.—"A good ground for a plaque with a figure in monochrome" would be very light carmine No. 1. Upon this use light gray and retouch with brown gray.

S. F., Cherry Valley, N. Y.—(1) A china painting design of pansies for a small circular plaque, with directions for treatment, was given in June, 1883. See page 18. (2) The use of too much oil would cause the oil to blister when fired.

T. I. J., Philadelphia.—"Gold for burnishing" is the kind generally used by amateurs for china-painting. Marsching & Co., sell it. Professional decorators dissolve real gold in aqua regia, which is composed of one part of muriatic acid and two parts of nitric acid. Silver is dissolved in muriatic acid.

S., Boston.—(1) Chinese white is used only for high lights. It should not be mixed with other colors. (2) On application, D. B. Bedell & Co., 868 Broadway, New York, will send their catalogue of white ware for decoration. By examining this you can tell what shapes are in the market, and therefore which it would pay you best to select.

B. T. B., Paterson, N. J.—(1) For scarlet poppies use capucine red shaded with itself. (2) The crab should be painted with brown No. 108, and grass-green for the general tint, shaded with brown bitume and blue. The seaweed should be red or green, carmine and yellow for mixing, very light for the red, and apple-green for the green. These colors must be very lightly applied.

A good ground will be Chinese yellow, very light, or any ground-tinge green, as copper or chrome water-green (vert d'eau au cuivre or au chrome).

BLANCHE, Paterson, N. J.—The yellow called silver yellow contains no silver; it is composed of jonquil yellow and orange yellow. Yellows that contain no iron (yellow for mixing and jonquil yellow) are generally preferred for making fresh greens. On the other hand, for mixing with iron colors, yellows that already contain this metal are used.

H. K., New York.—The wild-flower designs for dessert plates, by "Kappa," are to be treated conventionally, that is, the colors applied in flat, even washes, and the whole pattern distinctly outlined with black, or very dark color. Purple mixed with dark brown may be used for outlining. The background should be clear, even tints. The circle in centre should also be distinctly outlined. It may be filled in as shown in the design, or left vacant (as in the small design), or a monogram may be placed in it.

H. P. Raleigh, N. C.—Mistakes in underglaze cannot be erased without serious risk of injury to the work. You may partially correct a mistake by using a piece of rag or the tip of your brush dipped in turpentine; but it is almost impossible to remove the color entirely when once it has been applied to the ware. A shadow can be lightened, if too dark, when painted with gum and water as the medium, with crumb of bread; but, if oil and turpentine are used, still greater care should be taken that no wrong strokes or heavy shadows are allowed to mar the accuracy of the drawing or the beauty of the coloring. Provided a perfect sketch is made first, and you know how to draw, there is no reason to fear any false strokes if each color is laid in its place with due consideration and care.

F. S., New York.—The spatter process for backgrounds is effected by dipping a common tooth-brush into the color to be used and then rubbing it against a comb. This produces a very fine spray, which may be continued until a smooth ground of any color has been produced. Gold ground can also be produced in this way. If the spatter is only needed to fill in the spaces between the outlines of the design, before using the spatter the design must be cut out of paper and pasted on the plaque, it being thus used to "stop out" the parts not to be affected. Ferns may be reproduced in this way with excellent effect. It will readily be seen that by using two or more colors capital results may be obtained. For instance, by putting in a very light blue ground and spattering on it some yellow, an effect of green will be produced which could not be had in any other way. This effect will be varied in accordance with the blue ground being wet or dry when operated on.

#### PAINTING PHOTOGRAPHS IN WATER-COLORS.

T. E., Brooklyn, N. Y.—The treatment of flesh tints was discussed in the Magazine, Sept., 1885, to which we refer you.

H. S. T., Trenton, W. T.—Of course it would not do to use illuminating gold or silver to represent trinkets, in coloring photographs. Nothing could be more artistic. Cover the ornaments with raw Sienna; deepen the sunken parts with burnt Sienna, using specks of Naples yellow for the high lights. To obviate the effect of tawdriness there must be the most delicate treatment of such objects.

A. B., St. Paul, Minn.—Ordinary water-colors are best for painting photographs. The liquid colors sold in bottles under various names—such as Roman, Grecian or Chinese—are chiefly aniline dyes, and are harsh, inartistic and fugitive. Professional photograph painters pass the tongue over the mounted print before proceeding to color it; but for those who object to this procedure, various preparations are sold to remove the gloss—Newman's, perhaps, is the safest. A series of practical articles on coloring photographs was published in The Art Amateur in December, 1879, and February and March, 1880. The price is \$1.05.

#### SUNDY QUERIES ANSWERED.

B. W. is referred to the answer to A. B.

S. B. T., Providence.—It is very difficult to obtain good oil-paintings for copying.

TEXAN SUBSCRIBER's request for a colored print of the tobacco-plant cannot be granted at present, but it will be remembered.

M. V., Tonica, Ill.—Ordinary oil colors are used in "Kensington painting." The process is fully described in the Magazine, October, 1885.

M. T., Springfield, Mass.—We would not pretend to say by what standard the institution you name judges of pictures it accepts or rejects for exhibition.

B. F. I., New York.—"Diaper" is derived from "diapre," a corrupted way of writing the name of the Flemish town "D'Ypres," famous for the patterns of its textile fabrics.

SUBSCRIBER, St. Thomas, Ont.—The ordinary mineral colors made for painting on china cannot be used in the same way upon glass. There are certain colors used by the workers in stained glass which are prepared expressly.

G. H. T., Fairhaven, Mass.—The effect of the "paper imitation stained glass" might be obtained by applying a colored print previously soaked in oil and afterward varnishing it; but we advise you to try nothing of the sort.

MRS. F. T., Cranford, N. J.—Two simple fruit and flower designs, from the Royal School of Art Needlework, suitable for mantel valance borders to be worked either in outline or appliqué were given in our issue of June, 1883.

P. N., Andover, Mass.—The term bric-à-brac is of French origin. It is said to be derived from "de bric et de broc"—from hither and thither—expressing a collection of odds and ends, similar to the stock of a second-hand dealer.

R. F. T., Malone, N. Y.—Four different designs for cut metal corners for a card or letter-case were given in June, 1883. See page 16. Your local jeweller would get the order executed; or you might send it on to New York City.

TAPESTRY, New York.—Materials for tapestry painting are sold by M. T. Wynne, East 13th Street. You could hardly have a more suitable model than the design by Boucher, published in the June number. It was executed in real tapestry.

ADDIE C., Wellington, Kan., asks (1) "for a few hints as to how a small art circle—not more than a dozen ladies—can best be carried on. We wish to meet often and try to improve whatever talent we may have for painting. We have no teacher, and none of us much experience; but we think we can be a benefit to each other in decorating our homes." (2) Also if we

have published a panel design of paroquets. (1) In the Magazine of November, 1884, under the title "Working Art Clubs" were given in detail the hints asked for. (2) A design of paroquets was given in the November number of this year.

S. T. A., Peoria, Ill.—(1) Directions for applying retouching varnish were given in the Magazine, October, 1883, page 109. (2) Plaster statuary for the use of schools is a specialty of Castelvich, 143 Grand St., New York, who will send an illustrated catalogue on application.

H., Germantown, Pa.—Oil-painting in imitation of Barbotine or Limoges underglaze decoration on pottery, without firing, is done by means of a special glaze sold by Janentzky & Co., Philadelphia, who will send you full particulars on application. It is also applied to the decoration of papier-maché articles.

S. F., Newark, N. J., wants to know how to varnish a wooden panel he has painted. Clear, colorless, spirit varnish should be used, with a small bristle brush, working it one way. The brush should be allowed to drain so that the varnish does not drip from it. Either the design alone or the whole panel may be covered.

MISS E., Kutztown, Pa., asks: "How are mechanical and geometrical drawing taught in the principal schools, by free-hand or by using instruments?" Mechanical drawing is taught by the use of instruments, and not by free-hand. In drawing geometrical figures, rules and measurements, and instruments are also allowed.

H. T., Cairo, Ill.—The terms "tones" "tints" and "hues" are often confounded. Tones are the different degrees of intensity of which a color is susceptible according to the admixture of white or black; but these are sometimes called tints when mixed with white, and shades when mixed with black. Hues are the "brightnesses" produced by the mixture of two or more colors.

H., Baton Rouge, La.—Suggestive charcoal figure studies will be found in many numbers of The Art Amateur; for example in that of June, 1883, in which will be found a full page by J. Carroll Beckwith and one after the great J. F. Millet. No more useful number of the Magazine for the study of broad crayon work will be found, perhaps, than that of July, 1885, containing a double-page female head and "Lesson in Crayon Drawing."

CLAUDE C., Troy, N. Y.—Write to Frank Waller, President and Director of the Art Students' League of New York, 38 W. 14th Street, and you will receive full information as to cost of study. (2) At the National Academy of Design there is only a nominal charge of \$10 to secure your place in the school. (3) It does not matter what cast you draw from. The purpose in calling for "a drawing from a cast" is to judge whether you are competent to join the classes; for you must know something about drawing to be admitted.

"A DESIGNER" asks: "What are the prevailing colors used in decoration—those most in favor. Are wall papers light or dark in color, and what style of patterns are most in demand—Renaissance, naturalistic, conventional, etc.?" Your inquiry was referred to Messrs. Fr. Beck & Co., leading manufacturers of fine wall papers. They reply: "The prevailing colors in interior decorations are light warm neutral tints. In regard to wall papers, our experience indicates that light colors in the Renaissance style are most in favor. The great demand, however, is for mica papers both with and without gold."

J. N. H., Rock Island, Ill.—(1) Paper for printing etchings is probably sold by Henry Leidel, 330 Fourth Avenue, N. Y. Send for his catalogue of etching materials. (2) The etchings and engravings you mention are not protected by copyright in this country. (3) There is no international copyright with the United States. (4) We are always ready to look at any one's designs with a view to buying them for the Magazine, if stamps are sent with them for their return if they are not accepted. (5) Designs such as we use in the supplement sheets are generally drawn a third larger than the published size. They should be done in perfectly black ink on perfectly smooth white paper. Your letter was mislaid, or it would have been answered sooner.

#### NEW HOLIDAY CARDS.

THERE is a delightful air of refinement about some of the new holiday cards contained in the generous collection sent us by Raphael Tuck & Sons, who seem to have established themselves in this country with no little determination, as an offset, we suppose, to the incursion of our Boston friends, L. Prang & Co., into the British Dominion. What we find most worthy of commendation is a quality which, as a rule, is wholly lacking in productions of the kind—we mean delicacy of coloring. It is this which imparts the air of refinement of which we speak. In some instances it is secured without detriment to the natural hues of the flowers. The floral designs are by far the most successful examples of Messrs. Tuck's color printing, and where too close an attempt to imitate the unpaintable in nature would have been likely to result in garishness, the wise policy has been adopted of securing harmonious contrasts as the first consideration. If there were any means of identifying by name these floral cards, we would select some for special praise, but as there is no way to do so, we must be content with a word of commendation for the only cards bearing the name of the artist—both figure subjects by Mr. Coleman—"A Happy Christmas" and "A Happy Christmas to You." They represent a pair of cherubs—a beautiful little boy and a no less charming little girl, admirably reproduced in fac-simile of the original water-color drawings. The only fault we have to find is with the last-named, whose head is too intangibly connected with her body even for a disembodied spirit.

#### THE COLORED SUPPLEMENT IN THE PRESENT NUMBER.

FULL directions for the treatment of the portrait study by Mr. J. Carroll Beckwith will be given in the January number of The Art Amateur.

NEW UPHOLSTERY DRAPERIES.—Madras curtains seem out of fashion, giving way to the Crete goods which they resemble, although the latter are much heavier, and can be used for windows without outside curtains. While called "Madras" and "Crete," it is well known that these beautiful grenadines, with their broad silken bands in the most harmoniously contrasted tints, all come from Paisley, Scotland. At James McCreery & Co.'s, where both kinds are to be found in variety, there is a fine display of what they call Renaissance curtains, with "bed-spreads" and "tidies" to match, of foreign hand-made laces, some of which—the Spanish lace—are made up with satin, the sets of this kind reaching as high as \$2000. Most artistic, perhaps, among these hand-made goods are those of Colbert lace in cut, drawn, and corded work. Richer and more showy are silk curtains with broad Irish-crocheted trimmings and plush-embroidered borders. In portières are some new Vienna goods with excellent coloring, and with a fine silken effect although made of pure cotton.